VOGUE

INCORPORATING VANITY FAIR

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AMERICAN SHOPPING · PARIS OPENINGS · MARCH 1, 1940 · PRICE 35 CENTS

"...and you're the girl, Sally Simpson, who said all percales were alike!"

JOAN: "Here I am, Sally, your first guest since your wedding, and what do I sleep in? Wamsutta *Supercale** no less! I thought you went bargain hunting for sheets."

SALLY: "I did, and there were sheet bargains all over the lot and all kinds of different percales. But the store people said, '*Of course, if you really want the best, you ought to have Wamsutta Supercale; they're just like sterling silver!*'"

JOAN: "Just what *I* told you, didn't I?"

SALLY: "Aunt Het did, too. When she gave me the check, you know, she said she hoped I'd be sensible and buy sheets and pillow cases that we could be proud of and that would really last — the way everybody says Wamsuttas do."

★ ★ ★

Whether you are a bride or not you should have "A Guide for the Bride" to help you estimate sheet and pillow case needs for any size of home or budget. Address: Dept. V, WAMSUTTA MILLS, New Bedford, Mass.

SALLY GOT MARRIED "ON A SHOESTRING"

With Aunt Het's check she purchased 6 double-bed sheets and 12 pillow cases of Wamsutta *Supercale*. Having one pair of sheets in use and one in the laundry Sally has another pair in reserve.

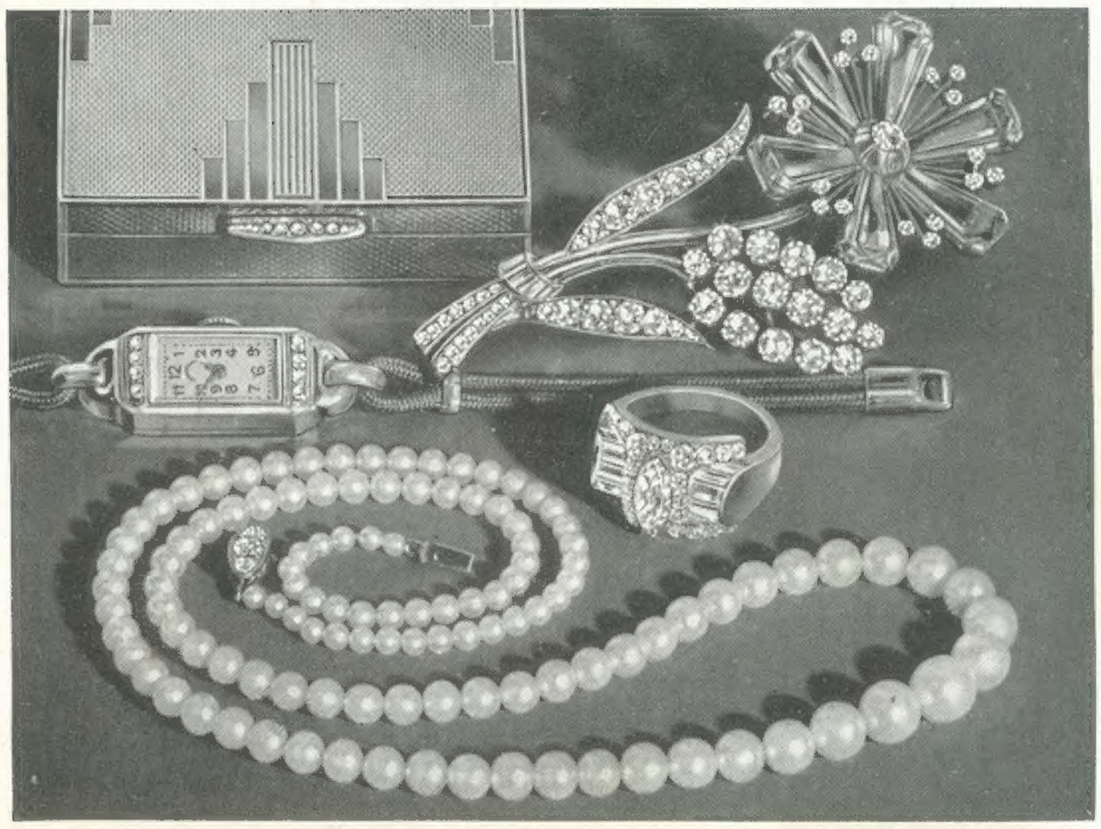
Total $36.90

WAMSUTTA

*Supercale** Sheets

REG. U.S. PAT. OFF.

SINCE 1846 . . THE *FINEST* OF COTTONS



PEARL NECKLACE	$2100.
AQUAMARINE AND DIAMOND BROOCH	1150.
DIAMOND RING	800.
GOLD VANITY CASE	225.
GOLD AND DIAMOND WRIST WATCH	115.

TIFFANY & CO.

GIFTS OF TRADITIONAL QUALITY
SMART DESIGN AND FINE WORKMANSHIP

FIFTH AVENUE & 37TH STREET
NEW YORK

CHEST CONTAINING 7 LOTS OF 8 INDIVIDUAL PIECES OF STERLING SILVER FLATWARE	$250.
STERLING SILVER CANDLESTICKS, 9½ IN. EACH	33.
TWELVE MINTON CHINA SERVICE PLATES	36.
GLASS HOLDER FOR CIGARETTES	3.

Scarlet DE Suzy

Suzy, who makes the most interesting hats in Paris for the most interesting women in the world, has created a new perfume. Its name is Scarlet de Suzy. Scarlet, she believes, is the best word to signal courage, high hopes, gallantry, joie de vivre. À vous, Madame!

SOCIÉTÉ DES PARFUMS FRANÇAIS, 5 RUE DE LA PAIX, PARIS, FRANCE

Vogue
March 1st, 1940

VOGUE Incorporating Vanity Fair is published semi-monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Connecticut.
Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $5.00 a year in U. S. A.

Vol. 95, No. 5
Whole No. 1623

For

*Young Cosmopolitans

COVERT CLASSIC

Best's reefer suit success

25.00

Covert – that smooth twill you've admired in your best beau's topcoat – this Spring it's Fashion! Best's presents it in the most useful item of your wardrobe – a go-everywhere long coat suit that's right for city or country, Easter or campus. The well tailored double breasted coat is smart over separate frocks; the matching gored skirt will lead a useful life of its own with your pet blouses and sweaters. Made with Best's typical young simplicity in natural tan or Cadet blue wool covert cloth.

Sizes 11 to 17.

When ordering by mail, please refer to Model V9

Reg. U. S. Pat. Off.

Best & Co.
Fifth Avenue, New York

BROOKLINE ARDMORE GROSSE POINTE CLEVELAND HEIGHTS WASHINGTON, D. C. EAST ORANGE
MAMARONECK GARDEN CITY PALM BEACH MIAMI BEACH

DELMAN

shows his designing genius in his colorful spring collection of Shoe Originals

His ingenious use of snakeskin décor on suede

Bright-piped loops as variation on a kid classic

His linking of lustre patent with spring suiting

His light treatment of punch-dot suede in a jabot-pump

Bergdorf Goodman, New York City
Baynham Shoe Co., Lexington
Baynham Shoe Co., Louisville
Berry-Burk & Co., Inc., Richmond
The Wm. H. Block Co., Indianapolis
Blum's-Vogue, Chicago
Blum's-North, Chicago
The Blum Store, Philadelphia
Bullock's, Inc., Los Angeles
Bullock's-Wilshire, Los Angeles
L. Bamberger & Co., Newark
T. A. Chapman Co., Milwaukee
The M. M. Cohn Co., Little Rock
C. Crawford Hollidge, Ltd., Boston
The Denver Dry Goods Co., Denver
Frederick & Nelson, Seattle
Julius Garfinckel & Co., Washington, D. C.
The Halle Bros. Co., Cleveland
Harzfeld's, Inc., Kansas City
Joseph Horne Co., Pittsburgh
Jenny, Inc., Cincinnati
Kerr Dry Goods Co., Inc. Oklahoma City
The Lamson Bros. Co., Toledo
Neiman-Marcus, Dallas
Paramount Shoe Store, Scranton
Ransohoffs, San Francisco
Sakowitz Bros., Houston
Sax-Kay, Detroit
Scruggs-Vandervoort-Barney, Inc. St. Louis
Wyman, Baltimore
Seidenbach's, Tulsa
J. Goldsmith & Sons Co., Memphis
Delman Shoe Salon, Miami Beach
Delman, Ltd., 16 Old Bond St., W. I., London

His Turkish wedge-sandal of snakeskin with suede

His best new experiment, the tie with curled Turkish toe

In a collection that glows with flame-red, rich navy, two good grays, cinnamon brown, and the new honey tan

Leopard décor
on a white cloth coat.
Beneath, a skirt and
hand-knit sweater.
To order, also in gray.
BERGDORF
GOODMAN
ON THE PLAZA • NEW YORK

An American original, by **Nettie Rosenstein** ... of a *Crown Tested Rayon Fabric.* As seen at Bonwit Teller.

T. M. REG. U. S. PAT. OFF.
COPR. 1940—AMERICAN
VISCOSE CORP.

Bonwit Teller

Louise Barnes Gallagher

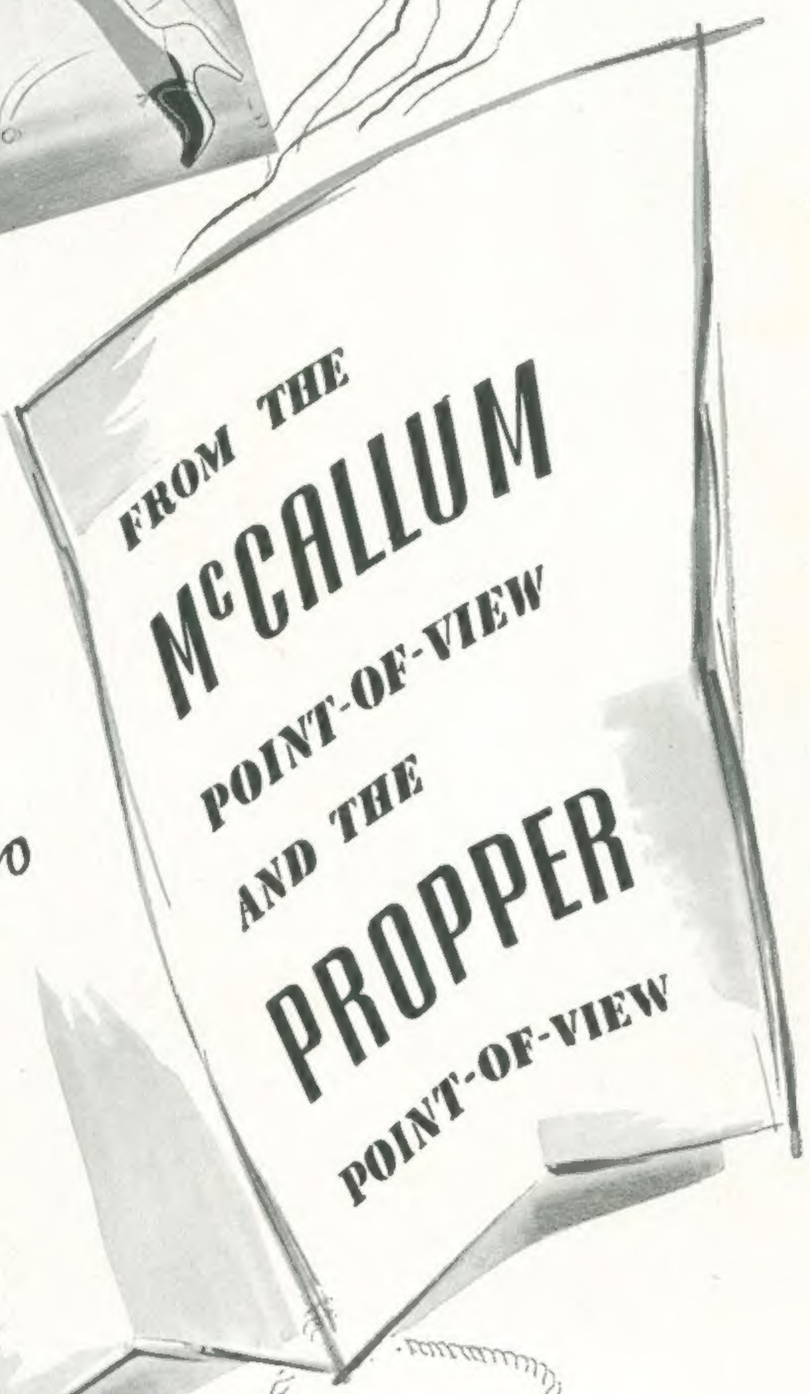
For the chic American who divides her life
between town and country. An ensemble with the kind of well-bred rightness
this great dressmaker is known for. A beautifully fitted coat of navy Lesur woolen woven with broken cubes of colour.
A simple elegant dress of flat ribbed mustard silk that adds or subtracts formality with a flower,
a jewel, gloves. Misses' sizes, 250.00 Town and Country, Fifth Floor

FIFTH AVENUE • NEW YORK

SCENE 2. On Main Street. Close Shot: Heroine's legs in No. 194's. The stripes, though slim-making, ankle-glorifying, fragile-looking, actually resist runs and give far longer wear. **1.65***

SCENE 1. The big business office. Close Shot: Stunning legs of secretary wearing GIRDLE-ACTION TOPS. The beautiful band of Rib-Row elasticized laton just above the knee lessens knee-bend runs. **1.15*** and **1.35***

SCENE 3. Inside the Regent Restaurant. Close Shot: Legs of glamorous "other woman." She wears RIB-ROW HEELS for angelic ankles. Though cobwebby-looking, Rib-Row actually outwears ordinary heels. **1.25***

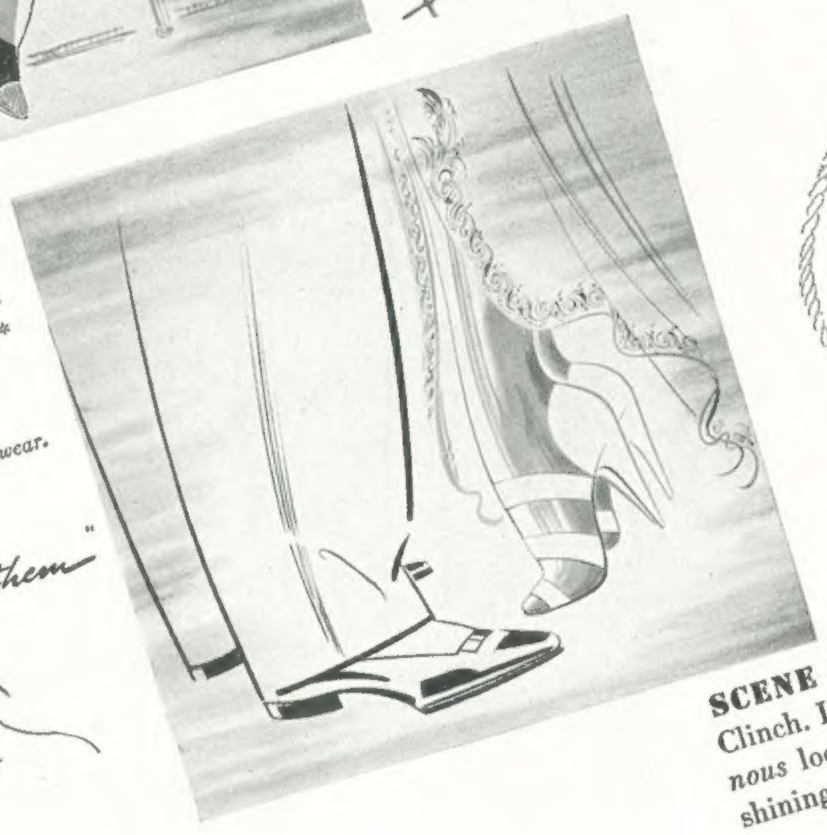


SCENE 4. The big boss' home. Close Shot: Alluring legs of hostess in CLOCKED STOCKINGS, wonderfully sheer and exciting. Smart revival of the most feminine stocking fashion of all. **1.35**

SCENE 5. Bar of the "64 Club." Close Shot: Legs of the woman they turn to look at, wearing RIB-ROW TOES and HEELS in toeless slippers. Beautiful—yet the ribbed weave is stronger than ordinary weave. **1.15***

*Now with a special finish for longer wear.

"You just know she wears them"



SCENE 6. After the Vansterbilt ball. Close Shot: Clinch. Leading lady's legs in stockings with a *luminous* look—"SATINSKINS." The play of light on her shining ankles is heady, thrilling, dramatic. **1.95**

"You really got a *break* —I'll take you in the La Salle!"

*Illustrated is the LaSalle Special Five-Passenger Four-Door Touring Sedan $1440**

DO YOU WONDER why the young lady above volunteers so blithely for a long cross-country drive? Do *you* regard such a prospect as a wearisome chore?

If you *do*, there's only one reason: You have never driven a LaSalle. For if you *had*, you would understand her eagerness. You would know that LaSalle makes driving a delight, whether you take a day-long ride or a trip to the shopping center.

LaSalle, you see, is built by Cadillac for the express purpose of making you supremely comfortable—*in every way*. Not only are the bodies large, lovely, and luxurious; the controls, too, are designed to make the *driver* as much at ease as the *passengers*.

You'll know what we mean the minute you put it in motion. There's no tugging or straining to get into gear. The Synchromatic shift glides into place at a finger-flick. Pedals and steering wheel work with the same effortless ease. In fact, you can give practically all your attention to traffic when you drive a LaSalle, for control of the car is the next thing to automatic.

That kind of driving comfort would make enthusiastic motorists even of timid drivers. But LaSalle provides much more! There's the wonderful steadiness of this big, beautifully balanced car. There's the silent efficiency of the Cadillac V-8 engine—instant in its response and dependable as the sunrise. Above all, there is LaSalle's *security*. You ride surrounded by every worthwhile safety feature money can buy.

Yes, the new LaSalle is as pleasant to *drive* as to *see*. You'll enjoy every second you spend at the wheel. And there is no reason why you shouldn't give yourself this pleasure. LaSalle is not a costly car and LaSalle is wonderfully thrifty.

Why not talk to your dealer and arrange to drive the LaSalle V-8—today?

*The Cadillac Motor Car Division builds LaSalle, Cadillac and Cadillac-Fleetwood cars. Prices begin at $1240**

La Salle

A GENERAL MOTORS VALUE

CADILLAC V-8 ENGINE

$1240 *AND UP *delivered at Detroit. Transportation based on rail rates, state and local taxes (if any), optional equipment—white sidewall tires and accessories—extra. Prices subject to change without notice.*

Marshall Field & Company

CHICAGO

George Platt Lynes

Foaming white flattery, fresh as an early Spring evening. Sheer fluted organdy set on with a lavish hand frames your sleek head and slim wrists on the tightly fitted waistline jacket. Underneath, a low draped décolletage and a skirt that falls slim as a column, though there are yards in it. Lovely in midnight rayon crepe and white, to wear with your sapphires and diamonds, or our copies of jeweler pieces. Also in black with white. $95.

original

Jay Thorpe designers create a Spring ensemble of surpassing chic . . . swing reefer of imported striped woolen over a simple thin wool dress, tailored in our workroom.

FIFTY-SEVENTH STREET WEST, NEW YORK

Lip-Lip Hooray for *Cockade* new Dorothy Gray Make-up

for a season of Red-White-and-Blue clothes

A TUMULTUOUS new color for your lips, *Cockade* sweeps you past winter — spang into spring! The shade is the screaming red of those Paris accessory fashions. A brilliant, militant red to lend dull or pale skin high-spirited warmth. Flaunt it above your suits, your jaunty buttons and epaulettes. *Cockade* is the perfect make-up salute for a season of red-white-and-blue clothes. *Cockade Lipstick*, creamy-soft, indelible as can be, *$1.* Perfectly matched in name and shade — *Cockade Cream Rouge, $1.25. Cockade Compact Rouge, $1.*

PORTRAIT FACE POWDER—Filmy-light, yet clinging. Ideal for "touchy" skin. Contains no starch, orris, or other ingredients generally suspected of arousing allergies. A special emollient ingredient helps guard skin against drying effects of cold wind, indoor heat. In all Dorothy Gray skin-tone shades. For *Cockade* make-up — *Special Blend* or *Glo-Rachel* shades to tinge bleak skin with vital color. $1.

SENSITIVE SKIN CREAM—A particularly light, bland emollient for sensitive skin and the thin-skin types which resent a heavy cream. Soothes chapping and roughness due to exposure. Use Dorothy Gray Sensitive Skin Cream nightly to help keep skin smooth, pliant. $2, $3.75.

DOROTHY GRAY SALONS . . . 683 Fifth Avenue, New York . . . Paris . . . London. Dorothy Gray Salon treatments are also available in smart stores in the following cities: Los Angeles Denver . . . Washington . . . Boston . . . Milwaukee . . . Buffalo . . . Norfolk . . . Chestnut Hill, Philadelphia . . . San Francisco . . . Seattle . . . Brussels . . . Amsterdam . . . The Hague Rotterdam . . . Cannes . . . Nice . . . Monte Carlo . . . on the Grace Line "Santa" ships . . . and on American Republics Line "Good Neighbor" ships. *Copyright, 1940, by Dorothy Gray, Ltd.*

DOROTHY GRAY

THESE AND MANY OTHER EXQUISITE DOROTHY GRAY PREPARATIONS AT SMART DEPARTMENT AND DRUG STORES

George Platt Lynes

Grand Duchess Claire

one of the distinguished women of our time, has selected a second and even more comprehensive collection of outstanding dresses, coats and hats which will be presented exclusively by Lord & Taylor. Photographed, a suave, svelte dress lighted with crisp white piqué, matched with a coat that's moulded to your body with tucking. In black or navy rayon sheer crepe, sizes 16 to 44. 69.95 in the Woman's Shop, on the Fourth Floor. **Lord & Taylor,** 424 Fifth Avenue, New York

Magnin Duet in fluid white and Navy rayon sheer crepe. Separate four-pocketed jacket and belt are both accented with leather and bead applique and embroidery—Sizes 10 to 20—$39.95

Classic white silk chiffon skirt over acetate crepe slip exquisitely complemented by red bodice of acetate sheer which, in turn, is set off by chalk bead and sequin hand embroidery—Sizes 10 to 20—$79.95

FASHIONED

FOR "AFTER FIVE O'CLOCK"

Lucent pure dye silk print with arresting front draping focused around flesh colored lastex mid-riff—Sizes 10 to 20—$69.95

There is special charm in this silk crepe dress with its gay red print set off by a soft gray-blue background. A gray-blue fitted wool coat of the same soft tone is pictured in the frame.

Say "Silk"

don't guess

don't take fabric for granted

Even grandmother couldn't be sure she was getting quality silk today by the simple tests of sight and touch she used to depend upon. When you look and feel your best in your new silk gown you'll enjoy that indescribable, sensuous satisfaction that comes with wearing silk and you'll thrill to its lightness and buoyancy. You'll appreciate, too, the clothes satisfaction that comes with knowing your dress will keep its freshness and will come back from the cleaner the same size and shape in which it was sent. There is added value—and added satisfaction—in a good silk dress.

INTERNATIONAL SILK GUILD • 250 FIFTH AVENUE • NEW YORK

Spring comes with a Bendel navy costume "lighted" with white.

Both dress and hat from our Spring collection of originals.

Henri Bendel
10 WEST 57
NEW YORK

Bonwit Teller
FIFTH AVENUE, NEW YORK

Reptile Urbanites for City-Country wives by James Kean 14.75

Bonwit Exclusives—and front-rank favourites with the station wagon set since introduced last Fall. For Spring—James Kean takes gabardine made with "Lastex" yarn, combines it with crocodile or alligator lizard. Designed to mold and support your foot like a girdle. To add the easy spring and "stretch" City-Country customers love for their busy rounds. New shiny-dull Urbanites* come in navy, black, brown, cold steel, hot amber.

* REG. U. S. PAT. OFF.

Bonwit's Famous Shoe Salon · Second Floor

Lastex REG. U. S. PAT. OFF. ...THE MIRACLE YARN THAT MAKES THINGS FIT

An elastic yarn manufactured exclusively by United States Rubber Company
Rockefeller Center, New York City

"CHEVROLET'S FIRST AGAIN!"

"CAPTAINS COLORFUL" HERE'S YOUR CABRIOLET!

It's for gallant, ardent spirits who desire a personalized car of genuine distinction. . . . It's available in eight different color combinations, with front seat upholstery in any one of four different colors. . . . It's the brightest, breeziest, most brilliant of low-cost Convertibles!

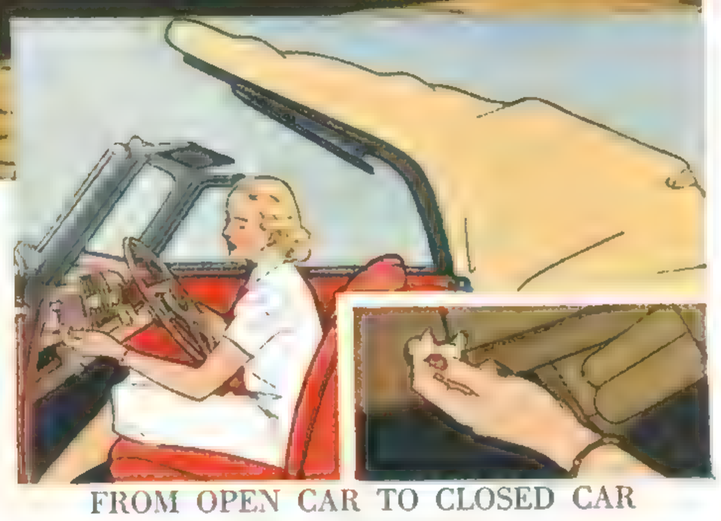
Step into this smooth whirlwind on wheels and step ahead in style, in all-season comfort, and in road-action that will break par without breaking your pocketbook.

It's Chevrolet's new Convertible Cabriolet—a breezy open car on warm days, a snug closed car in cold weather—fitted with an Automatic Top that can be raised or lowered in the twinkling of an eye!

Give this stunning Chevrolet the "go" sign and it will *out-sprint, out-climb* and *out-ride* all other low-priced cars...flash the "stop" sign and it becomes the most obedient beauty you can imagine.

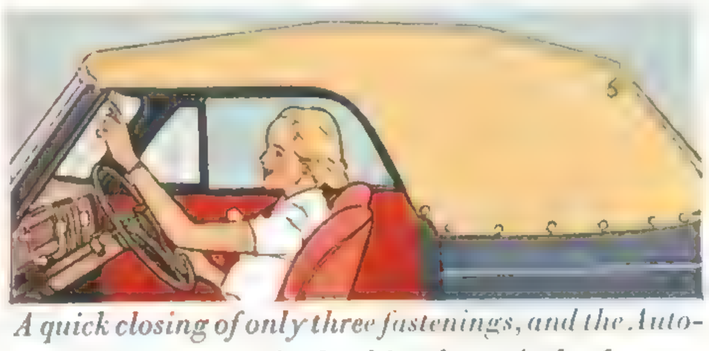
Men and women buy more Chevrolets than any other make of car.... And a select few, including *you,* we hope, will possess this style-leading Convertible. . . . For, in all-round value, "Chevrolet's FIRST Again!"

CHEVROLET MOTOR DIVISION, *General Motors Sales Corporation,* DETROIT, MICHIGAN



FROM OPEN CAR TO CLOSED CAR IN 15 SECONDS!

Simply pull out the convenient control button on the dash, and—presto—the vacuum-operated Automatic Top of this handsome Convertible will rise of its own power to shelter you from sun or rain!



A quick closing of only three fastenings, and the Automatic Top is securely fixed in place. And, of course, it can be lowered with the same ease and dispatch. The whole operation takes only about 15 seconds!

Eye It.. Try It.. Buy It!

When a costume complements

but never dominates you...then it has true style. The country's great designers are masters at giving that elusive quality to fashions they create for you, and they are frank to credit Forstmann Woolens with much of their success. These fabrics have the soft flattery of colors that only the finest dyes can give. They have the luxury of texture that only pure virgin wools can produce. They have unexcelled tailoring qualities because every step in their manufacture is done by experts. In costumes and by the yard at the best stores. Forstmann Woolen Company, Passaic, New Jersey. *Sales Office:* 30 Rockefeller Plaza, New York City.

Forstmann
WOOLEN
100% VIRGIN WOOL

When buying garments made of Forstmann Woolens, look for this label.

Bramley fashions may also be found at these stores

Franklin Simon's.....New York, N. Y.
Mandel Brothers.....Chicago, Ill.
H. P. Wasson.....Indianapolis, Indiana
J. P. Allen.....Atlanta, Georgia
Burger-Phillips.....Birmingham, Alabama
Levy Brothers.....Houston, Texas

H. Liebes & Co.....San Francisco, Calif.
Elder and Johnston.....Dayton, Ohio
Herzberg's.....Omaha, Nebraska
D. J. Healy.....Detroit, Michigan
Grace's.....Nashville, Tennessee
Younker Brothers.....Des Moines, Iowa

Halliburton's.....Oklahoma City, Oklahoma
Lipman Wolfe.....Portland, Oregon
Meyer Jonasson's.....Pittsburgh, Pa.
Miller Brothers.....Chattanooga, Tennessee
Nancy's.....Hollywood, California
The Fair.....Fort Worth, Texas

She selects her Stockings
as carefully as a cosmetic...

SHE INSISTS ON Gordon hosiery

When beauty is your goal—say "Gordon". For these are the stockings that give your legs that smooth, firm, transparent look that makes even pretty legs prettier. And it all begins with quality, with the knitted-in shapeliness of Gordon's Individually Proportioned leg sizes—with the subtlety of Gordon's "Leg-Lure" colors, with Gordon's special finishing process that dulls as it protects Gordon stockings from snags and sudden runs. Yes, there's a vast difference in stockings and these are some of the reasons why more smart women are wearing Gordon Hosiery every day.

BROWN DURRELL COMPANY • NEW YORK · BOSTON · CHICAGO • GORDON HOSIERY • GORDON UNDERWEAR

COSTUME BY GERMAINE MONTEIL

HAT, BAG AND GLOVES BY JOHN-FREDERICS

MOMENT
SUPRÊME
Jean Patou
PARIS
SUCH STUFF AS DREAMS ARE MADE ON

ORIGINAL COSTUME ENSEMBLE BY SALLY MILGRIM
WOOL COAT. SILK PRINT DRESS AFFILIATE.
FROM AN EMINENT COLLECTION OF MILGRIM ORIGINAL
SUITS AND ENSEMBLES FOR IMMEDIATE WEAR.

MILGRIM
Six West Fifty-Seventh Street
New York

ALSO AT MILGRIM CLEVELAND, DETROIT, EAST ORANGE, WHITE PLAINS, MIAMI BEACH

All Eyes On Jackets

EQUAL HONORS TO "CREPE ENTICE" THIS SEASON'S SHEER WOVEN WITH *Celanese RAYON YARN**

Two that carry out the new feeling for life and swing —this season's inspiration for the woman of sophistication. At the left, the new longer jacket contributes grace of line . . . the belt, vivid color. Sizes 16 to 44, about $25. Below, the free-swinging jacket complements a perfect spring-and-into-summer frock. Half sizes 14½ to 24½. $22.95. Both in the smooth Wilcone Sheer "Crepe Entice," woven with Celanese rayon yarn.

Mode of Youth

YOUTHFUL FASHIONS CUT TO FIT WOMEN

FRIEDMAN DRESS CO.

1400 BROADWAY, NEW YORK CITY

LORD & TAYLOR, *New York City*

STRAWBRIDGE & CLOTHIER . . . . . PHILADELPHIA, PA.
HOCHSCHILD, KOHN & CO. . . . . BALTIMORE, MD.
WOODWARD & LOTHROP . . . . . WASHINGTON, D. C.
JOSEPH HORNE CO . . . . . PITTSBURGH, PA.
THE H. & S. POGUE CO. . . . . CINCINNATI, OHIO
THE RIKE-KUMLER CO. . . . . DAYTON, OHIO

MARSHALL FIELD & CO., *Chicago, Ill.*

ADAM, MELDRUM & ANDERSON CO. . . . . BUFFALO, N. Y.
T. A. CHAPMAN CO. . . . . MILWAUKEE, WISC.
SCRUGGS-VANDERVOORT-BARNEY, INC. . . . . ST. LOUIS, MO.
MINDLIN'S . . . . . KANSAS CITY, MO.
THE YOUNG-QUINLAN CO. . . . . MINNEAPOLIS, MINN.
THE MARSTON CO. . . . . SAN DIEGO, CALIF.

THE HIGBEE CO., *Cleveland, Ohio*

LIVINGSTON BROS. . . . . SAN FRANCISCO, CALIF.
SIBLEY, LINDSAY & CURR CO. . . . . ROCHESTER, N. Y.
THE FRANCES SHOP . . . . . SOUTH BEND, IND.
THE STEWART DRY GOODS CO., INC. . . . . LOUISVILLE, KY.
FREDERICK LOESER & CO., INC. . . . . BROOKLYN, N. Y.

*Reg. U.S. Pat. Off.

Germaine Monteil
MILLIE B. OPPENHEIMER, Inc. *Chicago*
LOCKHART'S *St. Louis*

The Pump Room at the Ambassador East, Chicago, named for the famous Pump Room at Bath, England

Eisenberg Originals . . . designed for important daytime engagements. Their quiet elegance, enhanced by the richness of the Enka Rayon *Logan Crepe*,* is in the best Beau Nash tradition. Left: 49.95 . . . Right: 39.95

CARSON, PIRIE & SCOTT — CHICAGO
J. W. ROBINSON — LOS ANGELES
J. P. ALLEN — ATLANTA

Prime yourself at the PUMP ROOM

in Fashion Approved

Enka Rayon

This Enka Fashion Approved Tag is the symbol of verified quality and approved fashion.

*A Bloomsburg Fabric

THE FASHION NAME IN RAYON **ENKA RAYON** STANDARD OF SUPERFINE YARNS

206 Madison Avenue, New York

SHE'S IN *ReeVerse!*

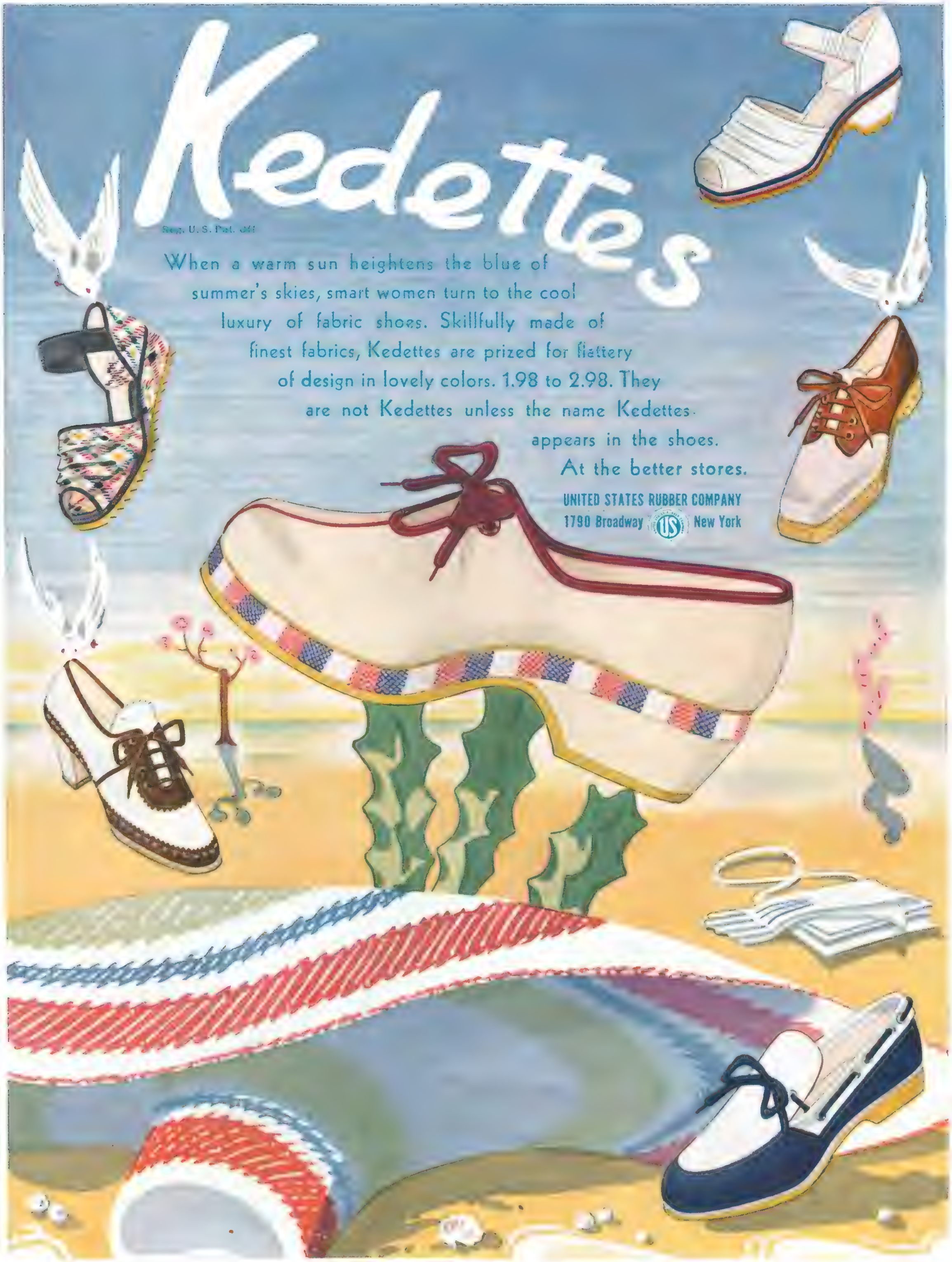
THIS YEAR, the shift is to ReeVerse—Strutwear ReeVerse Fashioned Hosiery—*made* inside out. Dainty lace top combines with an *inside out* leg and foot, seams are neatly tucked in where they belong. Result—trimmer looking legs and ankles, that dull sheer look you admire.

Like all other Strutwear hosiery, ReeVerse Fashioned is Velotexed for greater strength, elasticity, snag resistance. Strutwear ReeVerse Fashioned Hosiery costs no more than ordinary hose, yet looks a thread sheerer, wears a thread longer. At better shops and department stores from coast to coast. Strutwear Knitting Company, Minneapolis, Minnesota.

STRUTWEAR

ReeVerse Fashioned Hosiery

LOOK A THREAD SHEERER . . . WEAR A THREAD LONGER


Kedettes
Reg. U. S. Pat. Off.
When a warm sun heightens the blue of summer's skies, smart women turn to the cool luxury of fabric shoes. Skillfully made of finest fabrics, Kedettes are prized for flattery of design in lovely colors. 1.98 to 2.98. They are not Kedettes unless the name Kedettes appears in the shoes.
At the better stores.
UNITED STATES RUBBER COMPANY
1790 Broadway
US
New York

GIMBELS PHILADELPHIA

Our fashion reputation is as good as the reputation of the houses whose labels you see on this page. We are proud to be Philadelphia headquarters for these — America's most famous fashions.

Shown: Jane Engel's sheer costume ensemble made of WONDERLAND, a Celanese* rayon crepe. Navy blue or black, sizes 12 to 20 . . . 29.95

*REG. U. S. PAT. OFF.

WEAR THAT *New American Look* FOR EASTER

Corselette $10.00

Girdle $7.50

Brassiere $1.50

May Joie* Foundations

made with "Lastex" yarn

Exclusive with

FAMOUS-BARR CO.
St. Louis

THE MAY COMPANY
Cleveland

THE MAY COMPANY
Los Angeles

THE MAY COMPANY
Wilshire Boulevard
Los Angeles

THE M. O'NEIL COMPANY
Akron

THE MAY COMPANY
Denver

THE MAY COMPANY
Baltimore

* REG. U. S. PAT. OFF.
MAY CO.

Newly designed to give that beautiful, unbroken line, flowing from under the arm to over the hip—the new American silhouette. To assure the high bust, slim waist, rounded hips and free-action diaphragm so desired this year. The corselette, boneless and without lacing, has *vertical stretch* front and back panels in rayon satin, combined with *two-way stretch* net side sections. Note the slide fastener ending in hook-and-eye at bustline. The girdle has the famous Stay-Up-Top, which means paper-thin, curved bones cunningly spaced into the extra high waist band to prevent rolling. Its front and back panels are rayon satin, combined with the same *two-way stretch* net side sections, with slide fastener closing. Corselette, girdle and bra are all made with "Lastex" yarn, in various applications, for better fit, greater comfort, firmer control. They exemplify the suave stretch technique which makes the modern figure a thing of beauty and a joy forever. And they are quite exceptional values, chosen for you by May Joie fashionists in foundations—from all the creations of the new season.

Lastex . . . THE MIRACLE YARN THAT MAKES THINGS FIT

REG. U. S. PAT. OFF.

An elastic yarn manufactured exclusively by Rockefeller Center

United States Rubber Company New York City

Will your Easter Legs rate Orchids?

BE SURE WITH BELLE-SHARMEER IN YOUR OWN PERFECT FITTING LEG SIZE

The most orchidaceous Easter paraders in America will undoubtedly appear in *Belle-Sharmeer* Stockings. And no wonder! *Belle-Sharmeer's* individual leg sizes . . . proportioned in width as well as length . . . stay so sleek, look so sheer. Perfect stocking fit is wonderful. And, whether you're small, middling, tall or plump, it's yours in *Belle-Sharmeer!* Exclusive with one fine store in your community. Just write for the name. Belle-Sharmeer Division, Wayne Knitting Mills, Fort Wayne, Indiana.

Your foot size has a number . . . Your leg size has a name

BREV . . . . . *for smalls*
MODITE . . *for mediums*
DUCHESS . . . . *for talls*
CLASSIC . . . *for plumps*

Belle Sharmeer STOCKINGS *in all leg sizes*

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An Orchid to Florsheim

FOR THE

MOST WALKED ABOUT SHOES IN AMERICA

We take a modest bow . . . before the plaudits of women who have found in Florsheim Low Heels *the* shoes they've been wanting so long—footwear that fits into every hour of their busy daytime schedule.

Whether you choose gleaming patent, lasticized Twill, or blue—be sure you call for Florsheim Low Heels, the most walked-about shoes in America. $9.75 *and* $10.75

THE FLORSHEIM SHOE COMPANY • *Manufacturers* • CHICAGO

Makers of Fine Shoes for Men and Women

A FACT of importance to every woman has just been revealed by 56 of America's leading stores. These stores questioned thousands of customers about slide fasteners.* Among the women who expressed a preference, those who named "Talon" over any other brand numbered *more than 70 to 1*—a preference *based on experience with all kinds of slide fasteners!*

TALON, INC. • MAKERS OF THE TALON SLIDE FASTENER • MEADVILLE, PENNSYLVANIA
Reg. U. S. Pat. Off.

Because it's dependable in use—women prefer "TALON" 70 to 1

Reg. U. S. Pat. Off.

*There were absolutely no suggestions, no clues, no names in these questionnaires which would bias the results. The surveys were conducted by mail—the replies tabulated under the supervision of each store.

The surveys show that more than 80% of the thousands of women answering know that there are *bad* as well as *good* slide fasteners. And their preference for Talon slide fasteners over any other brand is not 2 to 1, not 10 to 1, but actually more than 70 to 1.

In other words, women have learned *from experience* that it is important to avoid bad slide fasteners—that the trademark "Talon" is the sure indication of a slide fastener that is thoroughly reliable.

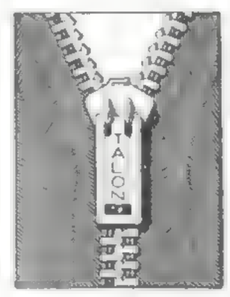
Vogue says

"STIFF SILK SUITS RUSTLE CRISPLY FOR AFTERNOON'

VOGUE SELECTS THIS INTERPRETATION . . . *Under a fitted faille jacket, a print faille dress—waist whittled to ring-size by a Talon fastener!*

WHAT CLEAN-CUT LINES to these stiff silk fashions! Not a hint of "gap-osis"—no matter how tight the bodice! Why? They feature Talon fasteners in the plackets . . . That's the way to keep the snuggest waistline slick as a whistle . . . easy to manage! But remember—always "take a second look" for the trademark "TALON." Then you're *sure* to get the slide fastener that's thoroughly reliable!

TALON SLIDE
Reg. U.S. Pat. Off.
FASTENER
MADE BY
TALON, INC.
MEADVILLE, PA.



Because it's dependable in use—women prefer "TALON" 70 to 1
REG. U.S. PAT. OFF.

Tremendous Trifle!

A bag as soft as this—it's in fine morocco—needs a flexible Talon slide fastener.

SHE'S STUCK WITH IT!

Why struggle with a backward slide fastener? Insist on the reliable Talon slide fastener . . . it works smoothly *every time!*

IS THE LADY LOSING SOMETHING?

Yes—the ease and convenience of a Talon handbag fastener . . . the slide fastener that locks up your possessions securely . . . can't open accidentally!

You get both an enormous opening and a secure closing in this soft goatskin bag because of its Talon fastener.

Three Talon fasteners divide this pigskin bag into roomy compartments . . . make it light to carry.

PLEASED AS A CHESHIRE CAT!

Honestly, the Talon fastener must have nine lives! It not only stands the wear and tear you give a handbag . . . but actually outlasts the bag itself. That's why people "take a second look" for the trademark "TALON" . . . to make sure they get the slide fastener they can rely on—day in, day out!

TALON SLIDE FASTENER • MADE BY TALON, INC. • MEADVILLE, PA.
Reg. U. S. Pat. Off.

Because it's dependable in use—women prefer "TALON" 70 to 1
REG. U. S. PAT. OFF.

THE BATTLE'S OVER!

Thanks to the TALON corset fastener!
Reg.U.S.Pat.Off.

● No more acrobatics getting in and out of a corset. No more "hand-to-hand" battles with reluctant closings. Instead — a good long Talon slide fastener in every foundation you buy!

It gives you a wide, wide opening...saves wear and tear on your garment . . . actually helps to preserve its life! Besides, the Talon fastener is quick, smooth, secure!

A WORD TO THE WISE WOMAN—*Only* the Talon slide fastener has these special features...the vital self-lock, the patented method of insertion and reinforcement —features that make it *practical* to use slide fasteners on corsets. These are important reasons why most women want the Talon slide fastener—and no other!

TALON SLIDE FASTENER • MADE BY TALON, INC., MEADVILLE, PENNSYLVANIA

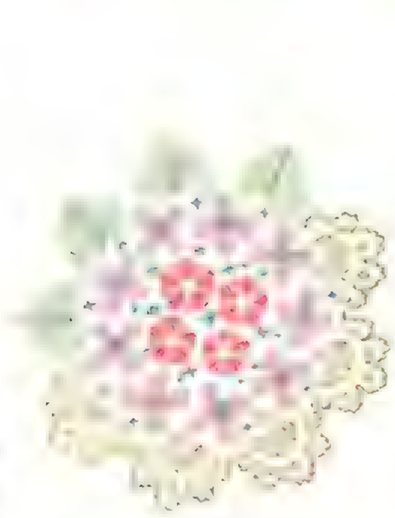
Because it's dependable in use—women prefer "TALON" 70 to 1
REG. U.S. PAT. OFF.

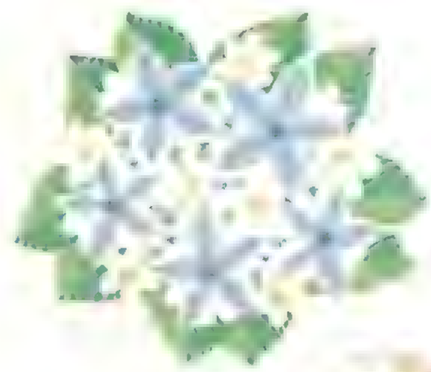
• the frankly flirtatious new perfume mais oui

pronounced MAY WE
meaning—"But Yes"

Shoes that Bloom in the Spring, *Tra-la*

BY *Naturalizer*



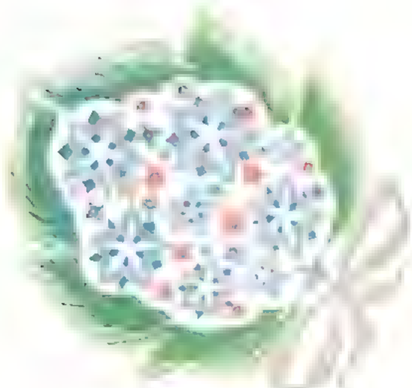


DOVE

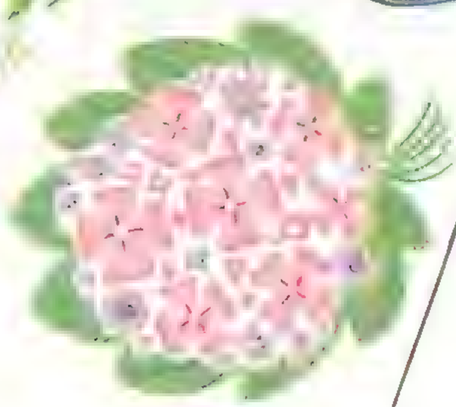
NEPTUNE

THANE

CAMEO



ARAGON



Shoes this season are simple as an early primrose—as streamlined as a tulip bud. This is the type of shoe that Naturalizer has always done magnificently. Simple, elegant shoes that look as if they had been moulded on your own feet. It's Naturalizer's special pride —the way every style from high-throated spats to V-throated pumps hugs the heel, clings at the sides and frees the toes . . . "no slip—no gap—no pinch." For booklet of spring styles and name of your nearest dealer, write BLUE RIBBON SHOEMAKERS, Division of Brown Shoe Company, St. Louis. *Still Six Seventy-Five*

SLIGHTLY HIGHER DENVER WEST

MAINBOCHER-WARNER

Mainbocher, the couturier, and Warner, the corset designer, have collaborated to present a new silhouette under the name MAINBOCHER-WARNER.

THE WARNER BROTHERS COMPANY
New York Chicago San Francisco

Van Raalte

GLOVES ON HER FINGERS

Bright or Light colors will be the new note for Easter and all Spring. You can have the rainbow in "Avenue", the flattering longer glove of rich rayon Amersuede*. (On the figure—$1.50). This, and the other styles shown, make dainty accents for new simple costumes —give you the pride of wearing these famously well-fitting all-American gloves. Sold in better stores everywhere.

"SENORITA" of double-woven rayon Amersuede* with gathered wrist. . . . $1

"SERENADE" of rayon Fauntex* with the fine note of embroidery. $1

"BRIGAND" of double-woven rayon Amersuede* with simple self bow. . . . $1

"FANTASY" of double-woven rayon Amersuede* with zigzag seaming for a new effect. . . . $1

* Reg. U. S. Pat. Off.

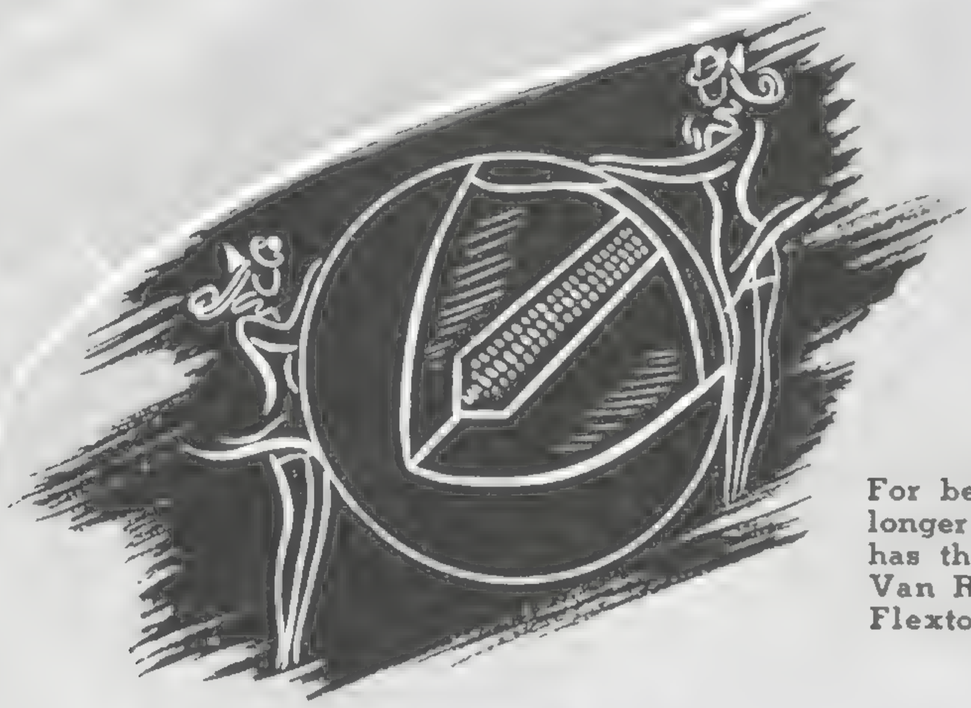
"BECAUSE YOU LOVE NICE THINGS"

Myth is designed in three lengths, each differently proportioned throughout—to fit your girdle length.

AND MYTH* ON HER TOES

SHE'LL HAVE THE NEW COLORS WHEREVER SHE GOES

Soft, Subdued tones in stockings are news! The fresh rosy beige **Floritone**, and the pale greige **Stardust** charmingly chime in with new costume harmonies. They look their loveliest in Myth, the 3-thread sheer which is finest pure silk from top to toe. You will find it, in these and other flattering shades, in better stores everywhere at only $1.15.



For better fit, for longer wear, Myth has the exclusive Van Raalte mesh Flextoe* feature.

Van Raalte

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Aloha Camp for girls 12 to 18

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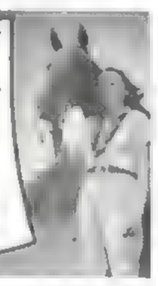
TEELA-WOOKET



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Name of camper _____ Age _____

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Approximate tuition fee _____

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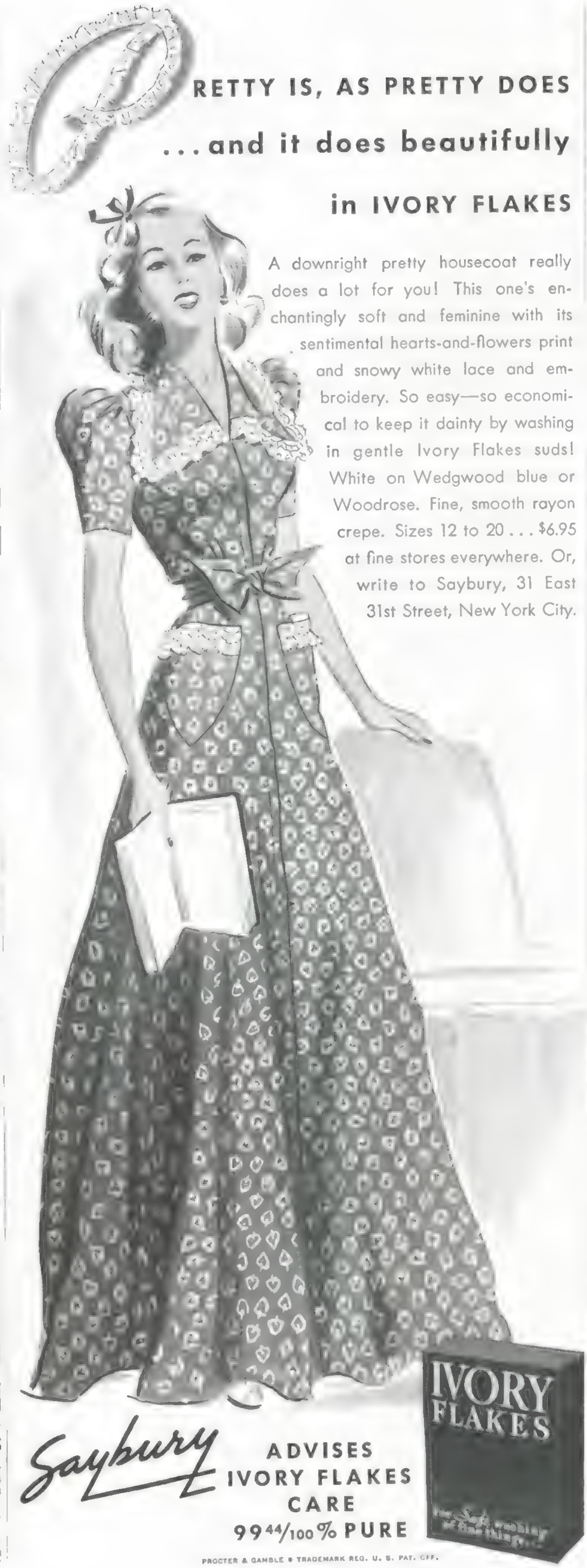

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February 29th-March 3rd—At Banff in Alberta, Canada—Dominion Ski Championship.

March 1st-3rd—Pacific Coast Intercollegiate Ski Union. At Yosemite. Four-event Championships.

March 2nd—At Hialeah Park, Miami. Widener Challenge Cup, $50,000 added, mile and quarter.

March 2nd—Santa Anita Handicap. For 3 year olds and up. $100,000 added purse.

March 2nd-3rd—Keller Peak Spring Ski Races, Lake Arrowhead, California. Downhill and slalom.

March 2nd-3rd—27th Annual Biscayne Bay Regatta sponsored by the Miami Jr. Chamber of Commerce.

March 8th-9th—California Division Ski Championships at Yosemite. Downhill race on Rail Creek, 2 mile racing course with vertical descent of 2,000 feet.

March 9th-10th—At Palm Springs, California. Polo, High Goal, Palm Springs Field Club.

March 10th-11th—Professional Golf Association Tournament at Thomasville, Georgia—prize money $3,000.

March 13th-16th—Annual Spring Golf Tournament and Club Championship at Sea Island, Georgia.

March 15th—First of the famous Santa Barbara Garden Tours. Each Friday up to and including May 3rd.

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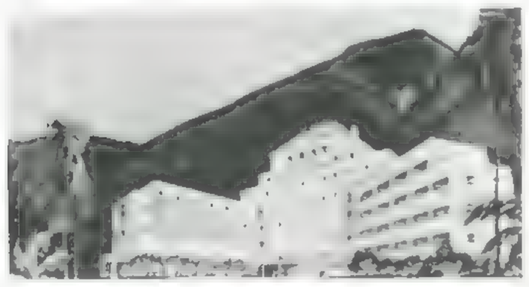

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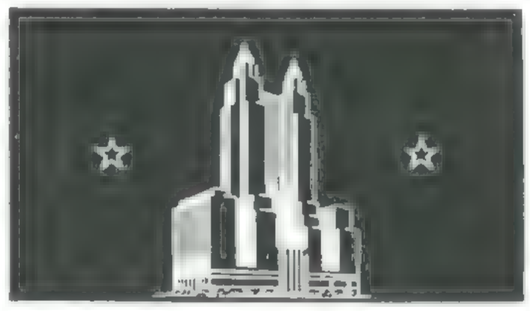

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Playa Azul Inn. Situated on beautiful beach. Quiet, exclusive, good food, bathing, fishing, golf. Cuban-American Management.

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CANADA

Quebec—Ste. Adele

The Chantecler—Modern resort hotel—winter sports—ski tow—Hill "80" adjacent. All conveniences and tasteful appointments. Booklet and rates on request.

Quebec—Ste. Agathe Des Monts

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Quebec—Ste. Marguerite Station

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Gallagher Ranch. Vast, historic cattle ranch open year 'round. Ride, rest, recreate. Excellent food. Completely modern. Central heating. Telephone.

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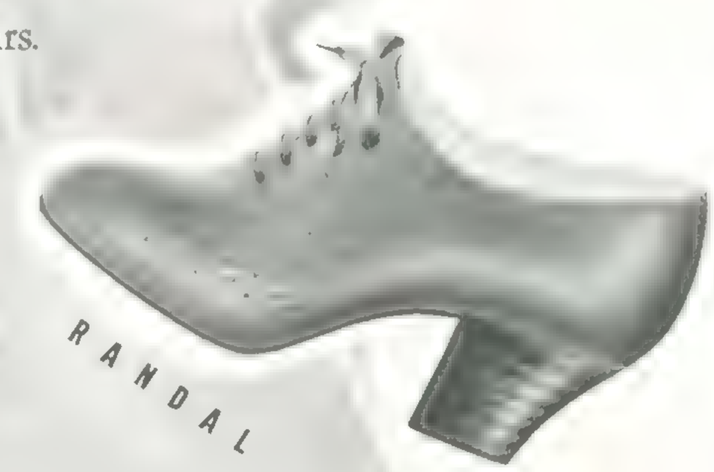

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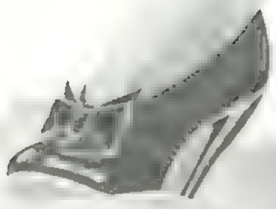

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THE DOG MODE

Of Scottish ancestry, the Gordon has an interesting history. Int. Ch. Great Scot of Blakeen; owner, Mrs. S. R. Hoyt

The Gordon Setter

THE Gordon, or Black-and-Tan Setter, although one of the brainiest and handsomest of the bird-dog family, is undeniably least known here in America and, as a natural consequence, is also least understood and appreciated. Comparatively few are seen at the Shows, for the simple reason that comparatively few are bred and sold, and, while a considerable number are used here for field-work, the sum total, in comparison with the other setter breeds, is small. Yet the owners of Black-and-Tans are almost invariably enthusiastic in their praise of the breed and exceedingly jealous of its good name.

Certainly the Gordon's ancestry is not at fault; his genealogy is no more clouded than that of any of the other setters. Although the breed originated in Scotland, and probably became known before the Irish Setter appeared in Ireland, it is extremely doubtful that it came into existence, as its name would imply, at the Castle Kennels of the Duke of Gordon. That His Grace was partial to black-and-tan setters —or, more accurately, black, tan, and white ones—and bred them extensively in the latter part of the eighteenth century is an established fact; but it is also known that half a score of wealthy Scotch sportsmen were doing the same thing at the same time, and even earlier than that.

It may be assumed that the forbears of the Black-and-Tan were much the same as those of the other setters; the

The Gordon—devoted companion and loyal friend. Ch. Downside Bonnie of Serlway; owner, G. W. von Osthoff

OF VOGUE

These Gordon puppies are keeping in trim by romping about the grounds of their owner, Mrs. Sherman R. Hoyt

distinctive colour combination having been obtained, perhaps, by breeding from the black-and-tan setting spaniels by no means rare in Great Britain at that time and popular with sportsmen ever since 1575, or thereabouts. Of course, there must have been many and varying outcrosses during all those years, but, summing up the vital statistics of the Gordon Setter, we find them fully as legitimate as those of his setter cousins, the English and the Irish.

In general appearance, the Gordon loses little, if anything, by comparison with his rivals in the bird-dog field. Of course, there is no argument in matters of taste, but, surely, the glossy black coat of a well-bred Gordon, set off as it is by rich mahogany-tan, must appeal to an artistic eye as an attractive colour scheme. In conformation, the Gordon is thoroughly individual and has, in the main, kept pretty consistently to type. He never was, and is not to-day, an Irish or English setter with a black-and-tan coat.

In the early dawn of the breed, there were Gordons, and good Gordons, of the light, racy type, refuting the charge sometimes made, that the standard of the breed adopted by the Gordon Setter Club of America is written along radically modernistic lines at variance with true Gordon traditions. As a result, we may conclude that the so-called "modern Gordons" and the best of the "old-timers" were built along almost identical lines. The heavy head, loaded shoulders, wide front, curly coat, and other faults sometimes met with are considered quite as undesirable now as then. (Continued on page 38)

The Black-and-Tan has both beauty of form and colouring. Clonmellerslie Royal Flush; owner, Donald N. Fordyce

BLAKEEN

GORDON SETTERS

Int. Ch. Great Scot of Blakeen

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THE DOG MODE OF VOGUE

(Continued from page 37) As a bird-dog, the Gordon Setter is peculiarly adapted to woodcock and handles that sporty little bird exceptionally well. At the same time, many of the faster and lighter types of Gordons have performed exceedingly well in field-trials when pitted against other setters and pointers. In other words, it has been demonstrated that, if bred and trained along field-trial lines, he has flattering possibilities.

Why, then, should he occupy the obscure corner in the bird-dog world that has been assigned to him? His disposition may be one answer. He is almost invariably a one-man dog. While this is a virtue in one way, it is a handicap in another. Ideal in the home and with the family, he is by no means suited to spend his days in a large kennel of dogs or to be simply one of a professional handler's "string." He seeks and requires the personal attention of his master. Given affection and companionship, he will return them in full measure and prove himself a loyal friend in the household and a dependable and valuable servant in the field.

At the same time, it is easy to see why the field-trial handler does not take kindly to the Black-and-Tan. He requires a dog that develops early, has natural speed and independence, and can be trained easily so that any one capable of working a dog in public competition can handle him without trouble. He also prefers a dog that will be perfectly satisfied to spend his leisure hours in a kennel and does not particularly require the close companionship of his handler and trainer. Such being the case, the Gordon fails to fill his bill, and, as a result, has had but little opportunity to show his wares in public. And, after all, it is as true in the dog game as elsewhere that "it pays to advertise."

All this suggests an interesting angle to the Gordon situation in this country. There have always been, and there are now, many men and women who have a flair for owning "something different," who like to be apart from "the common herd" in their fads and fancies. They collect rare objects of art, fine old furniture, raise new and unusual varieties of flowers or fruits, gather a collection of ancient coins—in short, go in for the unusual and the little known. When these collectors choose as a hobby articles that are utterly useless and of no real value, there is little to be said in their favour; but when, as is frequently the case, their tastes turn to the truly fine and historically interesting, they perform a distinct service to society.

For the latter class of dog-lover, the Gordon should have a strong and compelling appeal. He is not only a rarity; he has in addition sterling merits—beauty, real practical value, and an interesting history. He is no freak, no newly developed upstart without pride of ancestry or hope of posterity—he is a long-established member of bird-dog aristocracy. He deserves every advantage and will repay every intelligent effort in his behalf. Some day he will come into his own. It is inconceivable that so grand a dog should do otherwise.

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It is Necessary for HEALTHY NERVES, GOOD APPETITE and NORMAL DIGESTION . . . Your dog needs plenty of Vitamin B_1 REGULARLY, because this vitamin is not readily stored in the body. Fleischmann's High-Vitamin Yeast for Dogs is rich in Vitamins B_1, D and G. Mix it with your dog's food regularly. Dogs like its flavor. Get a can today.

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DELUXE DOG BED by HENDRYX
SINCE 1869

Give your Dog a bed as restful as your own. Save your furniture...*PUPPYBUNK*, designed by experts, provides comfort, health and cleanliness in a bed as smart as it is practical. *PUPPYBUNK* features: real spring suspension-refillable cedar or overstuffed cushion-removable, draft-free sidewall-rubber feet and *non-chewable* chromium frame. *Every inch is easily cleanable.* See *PUPPYBUNK* at your Pet, Sports, Hardware or Department store.
If not obtainable from your Dealer, write direct for folder, "Now I Lay Me Down To Sleep."
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Mix CINAGRO—the Organic worm compound—in your dog's favorite food. Worm, tonic and feed him at the same time. No starving necessary. Non-poisonous. Non-irritating. Send 50c (postpaid) for amount sufficient for average size dog for six months. (Instructions included.)
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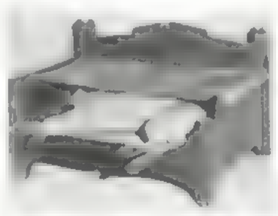

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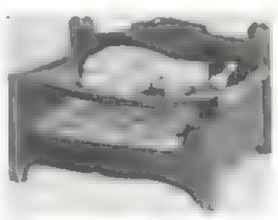

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Specific Questions on Dog Subjects will gladly be answered by
THE DOG MODE OF VOGUE

THE GOURMET'S GUIDE

SELECTED RESTAURANTS IN AND OUT OF TOWN

NEW YORK CITY

Restaurants—dining

DIVAN PARISIEN
17 East 45th St
Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad.
Luncheon and Dinner
Finest vintage wines, and liquors
Air Conditioning MUrray Hill 2-9223

THE MARGUERY—RESTAURANT FRANÇAIS 270 Park Ave.—WI. 2-8494. Famous for the real Filet of Sole Marguery and hot hors d'œuvres. Parisian Specialties every day. Lunch—Dinner—Cocktail Hour.

JANE DAVIES'
145 West 55th St.
Luncheon 55c, 65c, 75c — Vintage Wines — Dinner $1 and $1.25

ALEXANDRA RESTAURANT—8 East 49th Street. Champagne cocktail dinner $1.10 & $1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

CRILLON, 116 E. 48th St. Completely air-conditioned. Justly famous for cuisine and cellar. Luncheon $1—Dinner from $1.50 in the Main Dining Room. Dollar London-Buffet-Dinner before theatre in the Bar.

THE BLUE BOWL AT 157 EAST 48th ST. specializes in good food served in informal and friendly surroundings. The kind of place you return to again and again. Luncheon 50c & 75c, Dinner 75c to $1.25.

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Luncheon from 75c—Dinner from $1.00 to $1.50
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CAVIAR RESTAURANT—18 East 49th Street. "Rendezvous for Epicureans." Direction of Antoine Dadone. Unique cuisine, rare wines. Luncheon, cocktail hour, dinner. WIckersham 2-2224.

JANET OF FRANCE, 237 W. 52 St., W. of B'way. Famous for "onion soup", Chateaubriand Steak. Dinner $1 up; lunch 65c. Janet entertains. Visit our bar. Closed Sundays. COlumbus 5-8717.

CAFE TROUVILLE
112 East 52nd St.
Open for luncheon, cocktail hour and dinner.
Entertainment during supper.

WHITE TURKEY TOWN HOUSE. Superb food in a charming, early American atmosphere. Luncheons from 95c. Cocktails. Dinners from $1.50. Sundays: Brunch $1.00. Dinner from $1.75. One University Place, on historic Washington Square, N. Y. C.

LA CRÉMAILLÈRE
Formerly on the Roof 30 Central Pk. S., now 24 E. 62nd. Cocktail lounge. Cuisine and Cellar of reputation. Lunch from $1. Dinner from $1.75. RH. 4-9671.

KUNGSHOLM, 142 E. 55 St.
Prix Fixe Luncheon 75c. Dinner de luxe from $1.25, including Smörgåsbord. Cocktail Bar & lounge. Music by Muzak. Swedish specialties. EL. 5-8183.

4 W. 49th SUSAN PALMER 11 A.M. to 11 P.M. No better food any place at any price. Specialties every day by popular demand. Luncheon from 65c—Dinner from $1.00. Try the famous oyster bar.

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The Barclay—33 E. 60th St., Manhattan
The Candlelight—114 Henry St., Brooklyn
Sophisticated American Foods

THEODORE'S RESTAURANT, 4 East 56th Street. PLaza 3-6426. One of New York's outstanding restaurants. Luncheon $1.25. Cocktails. Dinner $2. Closed Sundays. Le Ruban Bleu open 11 P.M. to 4 A.M.

SWEDISH RATHSKELLER
201 East 52nd (EL 5-9165). Outstanding Swedish Cuisine. Smörgåsbord. Luncheon 60c, 75c, $1. Dinner $1.25 and à la carte. Selected Wines & Liquors.

CAFE ST. DENIS—11 East 53rd Street, EL. 5-8032. A real French Restaurant catering to cosmopolitan palates. Air Conditioned. Lunch from 75c. Dinner from $1.25. Also à la carte.

RESTAURANT MAYAN, 16 W. 51 St., Rockefeller Center. Popular rendezvous for luncheon, cocktails and dinner. Unusual atmosphere. Luncheon entrées from 60c. Dinner Prix Fixe from $1.50, also à la carte.

GRAND CENTRAL TERMINAL RESTAURANT and Oyster Bar, Lower Level, Grand Central Terminal. Nationally famous for all sea food. Steaks and chops a specialty. Lunch from 65c. Dinner from $1.00, also à la carte.

ROCKEFELLER PLAZA RESTAURANT, 32 West 50th. Smart but informal. Plaza Room: Club breakfast 60c, Luncheon from 75c. Dinner from $1.00 Old New York Room: Luncheon from 75c. Dinner from $1.00. Cocktail Lounge: Cocktails from 25c.

24 WEST 55 ST. CAFE & RESTAURANT (Rockefeller Apts.—off 5th Ave.). Smart, restful atmosphere. Excellent cuisine. Luncheon from 60c; large cocktails from 25c; Dinner from $1.00. Also à la carte.

Restaurants—dining

CAFE LOUIS XIV. 15 West 49th, Rockefeller Center. Cuisine Classique, Fine Wines, American Bar. Prix Fixe Luncheon $1.50, Pre-Theatre Dinner $2.00. Also à la carte. Wm. Adler and his Violin.

CLICHY—134 East 61st Street
New French Restaurant
Specialty—Frogs' Legs and Crêpes Suzette
Luncheon—Dinner—Supper

BOARS HEAD, Lexington Ave. at 47th St.
A fine English Chop House serving all Game in season
Imported Ales, Beers and Wines
Luncheon from 60c — Dinner from $1.25

SCHRAFFT'S. Home of Fine American Cooking. Breakfast, Luncheon, Afternoon Tea, Cocktails, Dinner, Supper, Sodas, Ice Cream, Cakes, Candy. Club Dinner $1.35. 38 Schrafft's in Greater N. Y.

Restaurants—dancing

LE COQ ROUGE—65 E. 56th St. Famous cuisine. Luncheon, Dinner and after theatre. Dancing—Entertainment. George Sterney's Orchestra and Tisdale's Trio. Reservations. PLaza 3-8887.

LARUE—45 East 58th Street, VOl. 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Joseph Smith's orchestras. Continuous dancing till 4 A.M.

ST. MORITZ-ON-THE-PARK, 50 Central Park South. Dinner and supper dancing in the Café de la Paix, featuring 'Round the World Bar and Sidewalk Café. The home of the famous Rumpelmayer's.

THE WHIRLING TOP—3 E. 52 St. Rendezvous for Connoisseurs of excellent cuisine, wine & liquor. Luncheon 60c-$1; Cocktails from 25c till 6 P.M.; Dinner $1.50-$3.50; Entertainment. EL. 5-8051.

GAME COCK, 14 E. 44th St.
Jack Stutz will make you feel right at home. Superb food. Excellent wines, liquors. Luncheon, cocktail hour, dinner. Informal dancing from 6.

VERSAILLES, 151 E. 50 St., PL. 8-0310. An impressive French cuisine makes Versailles the glamour spot of New York. Cocktail Hour. Dinner & After Theatre. Presenting nightly B'way's Brightest Stars. Nicholas D'Amico & Orch., Panchito & his Rhumba.

Lounge Bar

WHALER BAR—Madison Ave. at 38th St., N. Y. Board the whaler "Wanderer" as she gets under way with a full cargo and all hands on deck. Pull up to the captain's table and have your tot of pilot's grog. Special shoppers' luncheon from 55c.

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LEON & EDDIE'S, 33 W. 52 St. World Famous café-restaurant offers America's most amazing values in food and entertainment. "Sly" and subtle Eddie Davis heads the show. Continuous Dancing. Should be on your "must" list.

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On Highway 101, 3 miles south of Palo Alto—in the shadow of Stanford University. In the Beautiful Santa Clara Valley. Food—California's Plentiful Best.

COCK O' THE WALK—Nothing like it. 1556 Broadway, Oakland—In the Rosebrook Hotel. Charming. Unique. Hard to find. And "Such Food!" Mr. & Mrs. Rosebrook, Proprietors.

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Bronxville. (56 Pondfield Road West. Tel. 6868). Smart. Spacious. Good Food. Luncheon, Tea, Dinner, Sunday Dinner—Liquor Served.

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THE WARWICK—17th at Locust St., Philadelphia
World Famous for its food
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A—PEARLS FOR PRINTS. Marvella Pearls "Nature dipped" to capture the iridescent tints of the sea. Only in Marvella Pearls can such exquisite depth of sheen be found. In pink and grey, pink and blue, solid pink, blue, grey, or crême. Necklace—$3.00; bracelet—$2.00; ear clips—$1.00.

B—AIR SPUN, the exciting necklace that looks like tiny propellers strung together! Styled by LISANDA, with an eye to fashion, for a gay and colorful Spring. In combinations of red and white, blue and white, or all white. $2.00.

C—"Softie"—a Top Hat bag designed by RATH for women who like their gadgets handy—it's shallow but oh, so roomy. Shirred, draped—new as Spring. Inspired colors or black in soft patent, faille, oriental snakeskin or genuine calf. About $10.75.

D—"Bow Bells"—gay bell-shaped ties on each shoulder of UNIVERSITY'S flower-print frock. The full top and gathered skirt are nipped in by a wide patent leather belt with two-tone bow in front. Junior sizes. About $8.00.

E—Round above, and sliver-slim below, The New Directoire by MADAME POIX promises you a figure fit for Spring, with the new long-waisted look beneath a youthfully curved bosom. Hand-clipped imported lace, $5.00. Imported Alencontype lace or fine imported net, $3.50. Pre-shrunk broadcloth, $2.00.

F—White lace lapels are a tidy touch on LASSIE MAID'S slim Spring coat. The wide skirt makes the tie-around waist seem big-as-a-minute. In Pacific's black or navy twill. Tailored by Barkin-Levin. About $22.95.

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Vogue's ADDRESS BOOK

THE DIRECTORY OF SHOPS & SERVICES

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MME. RUBINOFF blends the newest makeup for each type, harmonizing with all new spring shades, also creams and lotions, to eliminate winter's fading touch. Inquire locally or main Salon, 710 Perry Payne Bldg., Cleveland, Ohio

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NINA PRICE will plan a complete wardrobe or trousseau that will combine inexpensive ready-to-wear with her own exquisite creations. She will design for the difficult to fit figure, analyze your individual needs and turn you out correct to the last detail with interesting accessories keyed to your personality. Nina Price is now showing her Spring Collection of Custom Originals and Ready-to-Wear, and cordially invites you to see them. 8 E. 53 St., N. Y. EL 5-1412

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Such a sentimental little piece... reminiscent of fireside evenings and needlepoint and harpsichords. It's copied exactly from a Chippendale reading table, in beautifully grained mahogany...with an easel stand that closes to make a flat lamp table, $115.

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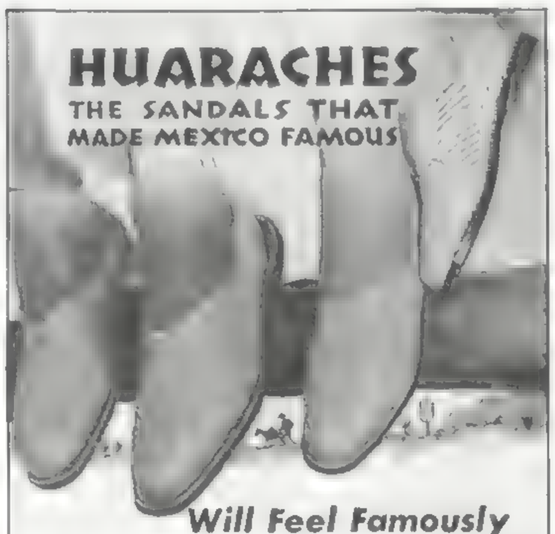

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No two pairs of imported STEERHIDE Huaraches are ever woven with the same pattern and design. Domestic production has never been able to imitate this. It's a tribute to the Indian Sandal-Maker and the good taste of the wearer.

Handtooled in natural beige leather (also in white, plain weave)

All sizes for men and women

Send foot outline, mention shoe size.

The OLD MEXICO SHOP

SANTA FÉ — NEW MEXICO

Shop

DEAR gentle readers, this is Shop-Hound's new home now, up here among the front pages of the magazine. From this forward point of vantage, we shall continue to bring you all the shopping news that's fit to print in such an amount of space, and continue in our capacity as your slavey and adviser. Though our position has changed, *we* are still the same, and our address is still the same, (420 Lexington Ave.) if you want to write us about your shopping problems. Believe us, we are—

Shop-Hound.

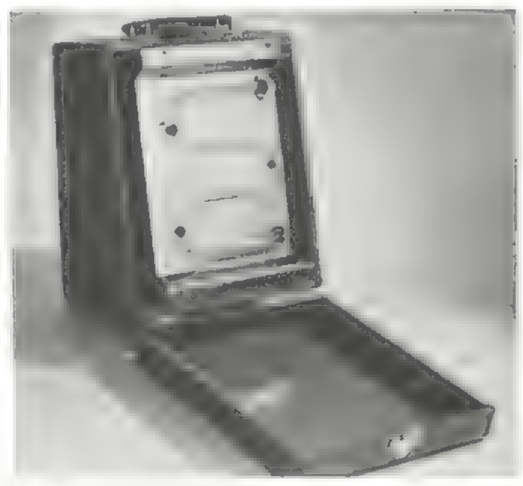
Spring Suit Hat: Spring is here (we hear), and Easter is certainly on its way. And since it's so early this year, that means that you'll have less time for pondering over the great problem of what hat you will buy for the Day. Perhaps this suggestion will help you. Turn your eyes to the right, and gaze on the Sally Victor *chef d'œuvre,* born to go with a suit. The hat itself is made of very light-weight grey felt, the high, stiff crown caught up in a wide band of cotton mesh that cascades down the back of the head. The mesh is in a bright cinnamon-brown, a warm and happy mate for grey. $25 at 18 East Fifty-Third Street.

Bag of Sunshine: This rather Surrealistic-looking object is actually a portable sun-lamp. When the lid is closed, it looks like a small (pseudo) leather bag. Though it is light-weight, it is bursting full of all those vitamins and rays that make you healthier and tanner-looking than your winter-worn fellows. Its name is the Vitan. Its residence is Abercrombie and Fitch, until you pay almost $19, and carry it home.

Friends for Easter: You don't have to be a little child to understand the charms of this chick and that duck. They are bright butter-yellow and very fuzzy and wispy as to coat (if they may be said to have coats). They stand about six inches high, from head to foot, and on the right foot of each one is an offering of jelly-beans. Each one costs $1.65 (including the jelly-beans). At all the many Schrafft's stores; but if you write for them, it's the 58 West Twenty-Third Street one.

Additional Animals: Shop-Hound ran down some unusually desirable rabbits at B. Shackman and Company, at Thirty-Fourth Street and Madison Avenue. A fat one was wearing a short pink dress, and staring ahead with huge dark eyes and a sweet expression. A smaller pink-eyed one appeared in a long white baby's dress. Both of these are white rabbits. Both have the same price; $1.

SPRING SUIT HAT



BAG OF SUNSHINE

FRIENDS FOR EASTER

Hound moves up

Wine Without Frills: The Schenley Import people have written a little book called *Wine Without Frills*, which is very much to our taste. Its opening chapter, entitled "Wine—a Delight, not a Dilemma," is most comforting and gay, bidding us not to be too stuffy and hidebound about choosing wine according to rules. The middle regions abound with information about vintages, wine-types, glasses; all the things that you would need for reference if you were giving a grand dinner. And the book winds up with a list of wine-loving recipes, including one for *zabaglione*, which we've often wondered vaguely about. We hope that you will be as happy as we are, to know it's a gift. Write to Shop-Hound for this nice little bit of largesse. (And don't say that we never gave you anything.)

MOST BEAUTIFUL LEG

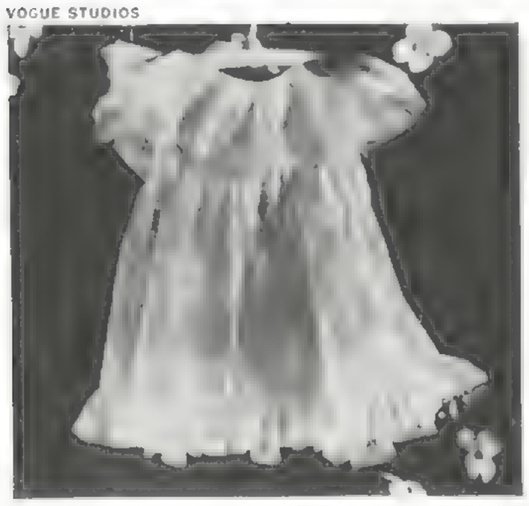
Most Beautiful Leg: To prove that beautiful legs are not a modern innovation, we bring you this enchanting old Chelsea one, made in 1778. It wears a green slipper, and the Order of the Garter, bearing those famous words, "*Honi soit qui mal y pense*." The top opens up, with a tiny pink rose painted on the top and underside of the lid. And it has its own fitted case—a leather boot with a red lining. If we had the price of it, we wouldn't be telling you about it. If you must know, it is at Minerva Antiques, Inc., 535 Madison Avenue, and so are lots of other rare and beautiful pieces of china and porcelain. An afternoon spent in hearing all their histories is really an afternoon well-spent.

Perfect Mates: No innovations, these shoes, but tried, true, and beloved crocodile ghillies, made of perfectly matched skins. These are *one* of the things that Babers, Ltd., are so proud of. For really comfortable, classic shoes, this shop is sure-fire. These cost $22.50. Giving them the care they deserve are Babers' own cherry-wood trees, which break in the centre so as not to break the backs of your shoes. $3 buys the trees. The address: 428 Madison Avenue, should go right into your little black book.

PERFECT MATES

Little Girl's Dream: This dream, this wisp, this fragile thing, is for making a belle of a baby at her first party. It was created from bands of dotted Swiss—pink, blue, yellow, or peach—alternated with net, and combined with an eye for charm. Slightly under $20. And the collection of little-girl Easter bonnets here is wonderful. We were particularly moved by a pale straw one, stitched all over, with a heart-shaped brim in front, and forget-me-nots all around. L. Brogan does these things, and many other delightful ones, at 444 Madison Avenue.

VOGUE STUDIOS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Solo is in a class by itself for the long narrow foot at Shoecraft. This unusual stepin, masquerading as an oxford, gives you the choice of a flat or medium heel. The way it slips on but not off is perfection plus in black gabardine with patent. 8.75

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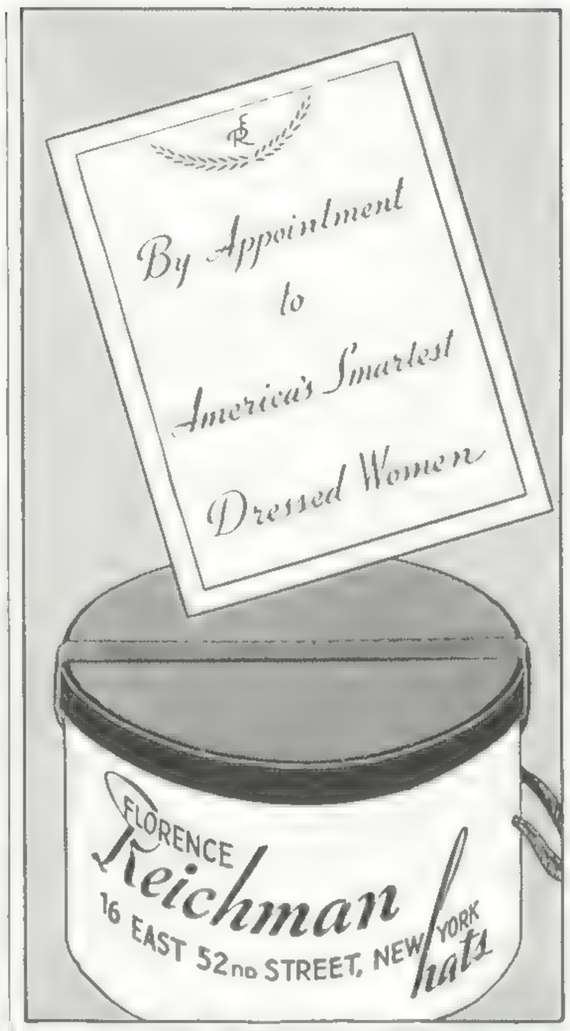

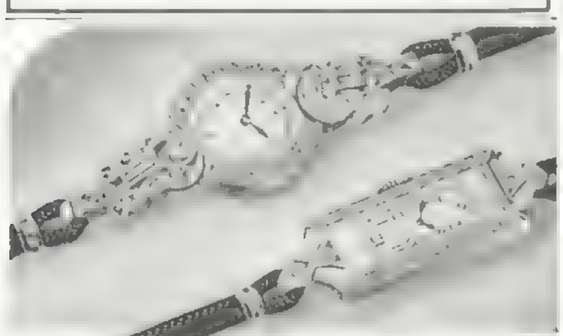

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17 JEWEL WALTHAM MOVEMENT in small round solid platinum case set with 46 round and 2 baguette diamonds.
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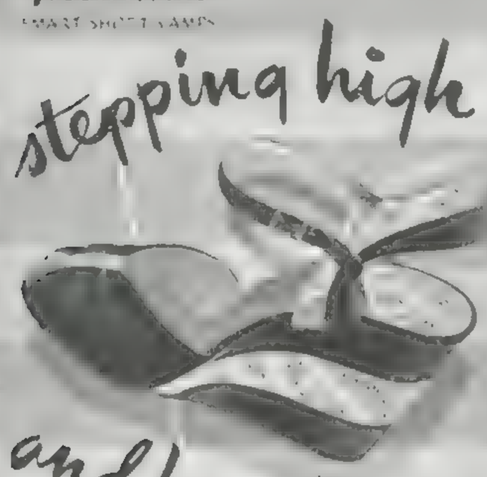
SMART SHOE LAMPS

stepping high



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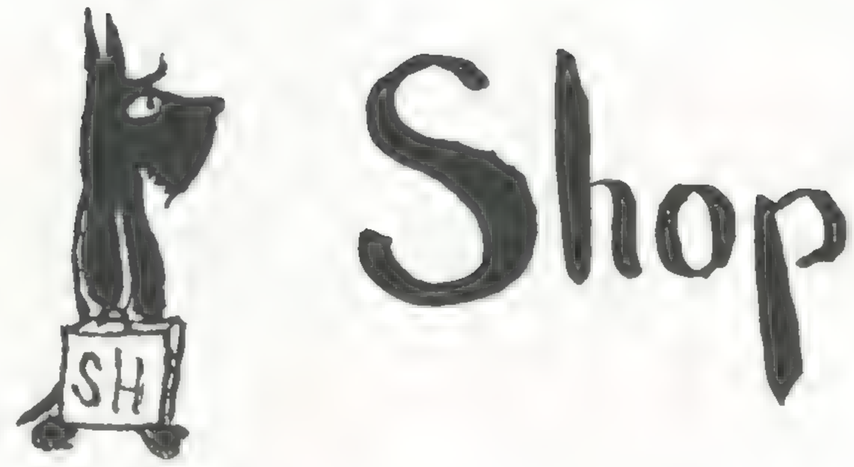


Helpful Hands: The Goodyear rubber people, after shielding you from so many hardships, have gone in for protecting your hands. They do this with the aid of transparent Pliofilm mitts, futuristic-looking, and proof against almost any evil thing. Water, grease, alkali, and acid are all powerless against them. So you can imagine how helpful they are in coping with dirty jobs around the house. They are apparently indestructible, too—we tried to tear them, and failed.

You'll find your own best uses for them. We would list dog-washing, silver polishing, and painting (house, not miniatures) —or they would be a great help in weeding the garden, in case you're thinking along that line. They fit loosely, which is a comfort, and you can see your own well-groomed hands shining through them, which makes you feel more elegant while you work. They come four pairs in a package, for $1. What you ask for is Milady's Mitties. Go, or send, to Giroux Industries, Inc., 475 Fifth Avenue.

Tell The Birds: Many of our more advanced birds are going to get a change this year from their usual rustic houses. And one reason is the collection of gaily-painted bird-dwellings at Gardenalls, 9 East Fifty-Seventh Street. These houses are decorated in flower colours, with rather impressionistic flower designs. The point of this—aside from blending with garden atmosphere generally—is that the paint is water-proof, and also is discouraging to lice, if we can mention such things without horrifying you. (Anyway birds don't like them any better than people do.) Sweet little wren-houses sell for $2; other kinds come higher, and they have special cheerful Easter packaging of houses to thrill many a bird.

Small Money Checks: The checked hat and bag in the picture are of wine-and-white hop-sacking; $6 for the hat, $5 for the bag. Around the neck of the paper-doll model is a necklace of grey sea-shells, dotted with rosy-red sequins; about $2.50. All are from the Country Store, a shop so full of good young clothes that it is getting to be one of our favourite places. 548 Madison Avenue.

Brachet Revival: A long time ago King Arthur's men used to go around (we understand) with brachet hounds at their heels. Then the Dark Ages must have swallowed up the little creatures, because no one, except probably historians, heard much about them any more, till Bobby Brachet was born in plush. Now his little sister, Betty Brachet, is on the scene, dressed for Easter and carrying flowers on her head and in a basket. Yours for $3.50 at Velvalee Dickinson, 714 Madison Avenue.

TELL THE BIRDS

ANDERSEN

SMALL MONEY CHECKS

BRACHET REVIVAL

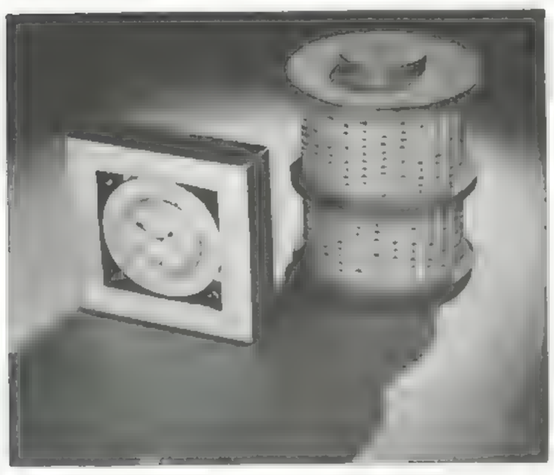
Hound moves up

Enfin: At last, we have found a handsome knitting-bag that would look equally well at home or being carried about the streets of New York. At her little salon, Exterior Decorators, Mrs. Waters is making up huge envelopes in any colour of felt, held by two wide straps of leather, and bound with leather at the ends. They are lined in the same colour, and stiffened with buckram. You can buy one this way for $8.50. Or they cost less if the straps are made of striped upholstery belting instead of the leather. You can order yours in any fabric or style you like. Aside from holding your knitting or needle-point, this bag is a real carry-all. And Mrs. Waters is making an attractive group of belts decorated with the name-tapes of the wearer. The tapes are applied to the belt—in any of a number of designs—, then covered with transparent Plastacele. Snappy and sporting. The address is 23 East Sixty-Fourth Street.

PAPER COSTUMES

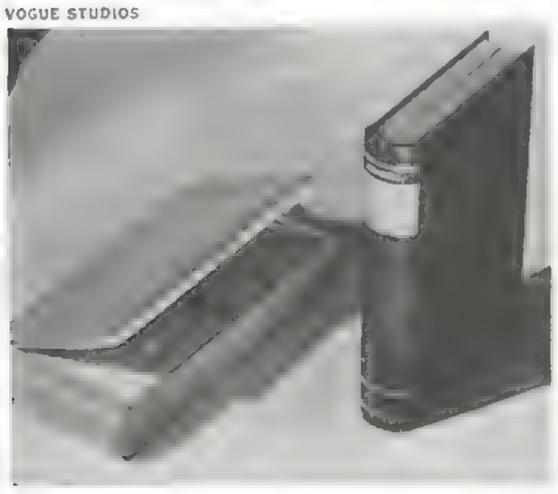
Paper Costumes: If you saw and heard some charming rustling costumes at the Beaux Arts Ball, they may well have been crêpe-paper ones designed by Helen Virginia Meyer. What Miss Meyer can do with paper is beyond belief to us, and we are none too incredulous. Such intricacies as panniers, bustles, trains, and lacy ruffles are perfectly elementary to this designer, and all of the clothes have a well-made substantial air, which soothes away all thoughts of their giving way to the strain of an energetic waltz.

The range of colours, the versatility of this lady's mind, and the lack of worry about hurting the costumes are all good points in their favour. But the best news of all is the price range, which begins low and rises but slightly. She makes things for men as well as women, at 1356 Madison Avenue.



SUPER-LEATHER

VOGUE STUDIOS



BAGS OF TRICKS

Super-Leather: The big square clock and the tobacco-caddy are both made of Schierenhide, which is the toughest possible kind of leather, as well as being good to look upon. This is the same thick cowhide that is used in machinery belts, and you know how sturdy that has to be. The clock, of built-up leather layers, costs $20, and the woven leather humidor (which can also hold small cigars) is yours for the same price. Hammacher-Schlemmer has both of these.

Bags of Tricks: The trick of the bag at the left is impersonating a book. It does this in black cowhide, with an insert of red leather for the title-space. This hoax sells for $9.50. The other trickster resembles a flat jewel-box or cigarette-box, made of red or blue moroccan leather. This is divided into compartments inside, and lined with natural pigskin. $12.50, at Kargère, 535 Madison Avenue.

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SUBSCRIPTIONS
For the United States, Possessions, Canada, and members of the Pan American Postal Union, $5 a year, $8 for two years, in advance. For all other countries, $2.50 additional per year to cover postage. Single copies, 35 cents.

CHANGE OF ADDRESS
Write to Greenwich, Connecticut. Four weeks' notice is required for a change of address or for a new subscription. In ordering a change, give both the new address and the old address exactly as it appeared on the wrapper of the last copy received.

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VOGUE

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INCORPORATING VANITY FAIR

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Spring version of that ubiquitous team—red and green. Panama hat (in a goes-with-everything green); and silk print suit. Hattie Carnegie; I. Magnin. Jewels; Seaman Schepps

HORST

BUILT BY THE FORD MOTOR COMPANY—DISTRIBUTED BY MERCURY, LINCOLN-ZEPHYR AND FORD DEALERS

VOGUE'S-EYE VIEW OF PARIS COLLECTIONS IN WAR-TIME

BRASSAÏ

SCHIAPARELLI—BERGDORF GOODMAN

They are both in the news—the dimmed outline of that narrow shaft in the blacked-out Place Vendôme—the undimmed chic of the newly narrowed figure at the left. Ignoring the obstacles of war, Paris produced Spring Collections as usual, brought out new ideas as usual, and—unusual—avoided all military themes—except for a Finnish belt or two.

This issue of Vogue, March 1, gives just the framework, the bare bones of the Collections. The new bloused look, the needle-narrow skirt, the new use of jet, the new long jackets, the pointed hip interest—Eric's first quick sketches of these are here. And shortly the clothes will be here. For America went to the Openings, saw, liked, and bought.

Our March 15 issue will give the full story of the Collections. To have made them at all is heroic. To have made them so beautiful is an epic victory.

Newly bloused —
Newly narrow —
Molyneux's new look

Paris Openings—as usual

not a hint of war in the feminine, charming Spring Collections—undimmed and undelayed

FACING the fear and tension of war, the uncountable obstacles of a nation on guard for its life —Paris produced the Spring Collections. On time. Fresh, full of colour, and empty of military ideas. The French are full of appreciation and admiration for the Americans who came to buy; the Americans have much the same feeling for the French who gave them such good things to buy.

The good-will spread to the military authorities, who gave night-clubs permission to remain open until midnight so that Americans would not be bored. The Bureau of Information gave a cocktail party with Giraudoux himself receiving. Madame Suzy was so moved by American support of French fashion that she gave her first party in her shop, replacing with neat bouquets the usual confusion of flowered hats in her salon. All of Paris came, and the party turned into one of the gayest and most elegant since the war.

Not even icy streets, lack of taxis, and black nights could dim the visiting Americans enthusiasm for French clothes, French hats, French people, and Paris in general. Good fashion is apparently good propaganda.

Crates of clothes are en route to New York. (Their arrival is hoped for about the time you read this—providing no unexpected delays in shipping are encountered.) And, when they are unpacked, you will find no more serious war touches than Schiaparelli's Finnish embroidered belts or Piguet's metal identity-tabs on belts. Admire first the excellent, wearable, uneccentric clothes. Then, if you are fashion-conscious, look for the following new fashion points:

THE NEW BLOUSED LOOK. Above the waist —a small waist still—appears soft, gentle blousing. Hips seem to shrink below it. Not only dresses, but suit jackets and coats enlist this trick at Molyneux's. Piguet tops contrasting skirts with bloused bodices. Lelong sundial-pleats his bodices, then blouses them. There are silk coats with bloused bodices at Molyneux's that look like dresses. Opposite is one of the bloused evening suits; on pages 57 and 58 are day examples of blousing.

THE NEW NARROW SKIRTS. Narrow as pencils are Schiaparelli's day and evening skirts—her day skirts are often topped with bands woven with "Lastex"—eliminating the need of plackets. Straight, too, are Molyneux's skirts, but he inserts a pleat or slight fullness in back to allow you walking room. A good example is on page 53.

But there is skirt scope if you want it...moderately full ones and mile-wide ones. Polonaise drapery swathes the hips of Balenciaga's day skirts and Molyneux's evening ones. Aprons fall over the front of some of Molyneux's, Alix's, and Lanvin's skirts. Skirts that roll over the stomach are Balenciaga's specialty. Sometimes he slips buckram frames under evening ones to give a *moyen-âge* effect.

THE NEW POINTED HIP INTEREST. Many day and evening skirts hang from pointed or rounded hip-yokes. Paquin handles the idea beautifully in the black silk jersey dinner-dress on page 56. Piguet adds pointed peplums to his coats—such as the periwinkle-blue one on page 52. Often jackets have little slit vents in back; often their front edges are rounded or pointed.

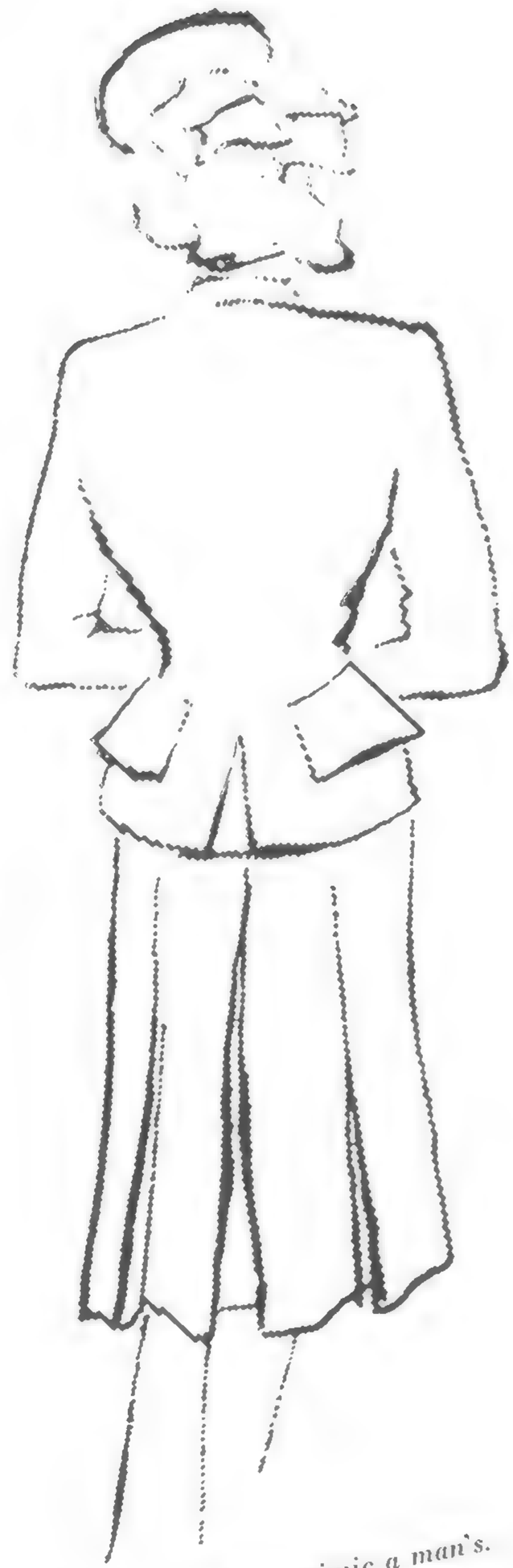
THE NEW USE OF JET. The subdued shimmer of jet beads is seen all over Paris. Jet embroidery edges the bright pink or turquoise boleros that Schiaparelli puts over her slim, elegant black sheaths—page 54. Jet shoulder-straps streak over white shoulders. Jet collars and yokes appear in jackets. Balenciaga puts jet-black paillette bands on a black chiffon dress. Jet wings zoom out of little tulle hats—meant to be worn in the daylight. (Continued on page 133)

Pointed hip interest

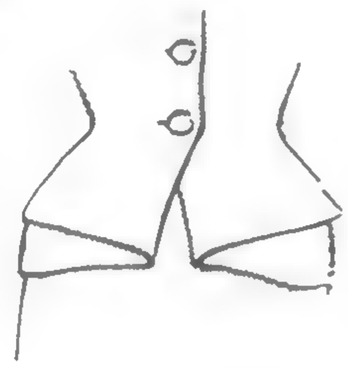
at the Paris Openings

PIGUET'S pointed vest—like a valet's. Beige and navy-blue striped jersey over a blue jersey dress. (Lord and Taylor; Ransohoffs, Calif.)

PIGUET'S pointed hip-peplum on a fitted coat of periwinkle-blue wool.



BALENCIAGA'S hip-pockets mimic a man's. Black wool suit, the jacket slit in back and folded in front (see below) like a peplum. (Bergdorf Goodman)



ALIX—*believer in vivid contrast—*
puts a black crêpe bodice over a plaid tie-silk skirt.
Again, the pointed peplum effect

MOLYNEUX *slits a blue wool jacket*
to allow a bow to show. Pencil-skirt with
one kick-pleat. (Imported by Altman)

LELONG'S *curved jacket of scarlet wool,*
navy-blue skirt, covered stick with hobo bag.
Agnès hat. (Suit; Hattie Carnegie)

Skirt measures
at the Paris Openings

Needle-narrow

PATOU'S slim sheath of black crêpe, openwork yoke at hip and neck, orange sash and slip. (Imported by I. Magnin, Calif.)

MOLYNEUX'S narrow way—a Polonaise dress of black crêpe, apron-peplumed. Black tulle head-dress. (Dress; I. Magnin, Calif.)

SCHIAPARELLI'S pencil of black crêpe, jet shoulder-straps, pink and jet bolero. Jet and tulle hat. (Henri Bendel)

Mile-wide

BALENCIAGA's *voluminous skirt—*
widest in the 1940 scale of skirts.
Two-toned beige silk faille,
black bolero and hip-yoke.
A dress meant for America

Moderately full

LELONG's *mid-course in skirts.*
Black silk crêpe,
the fullness hung from metal loops
around the waist.
(Imported by Bergdorf Goodman)

"So becoming"—

the Paris Collections

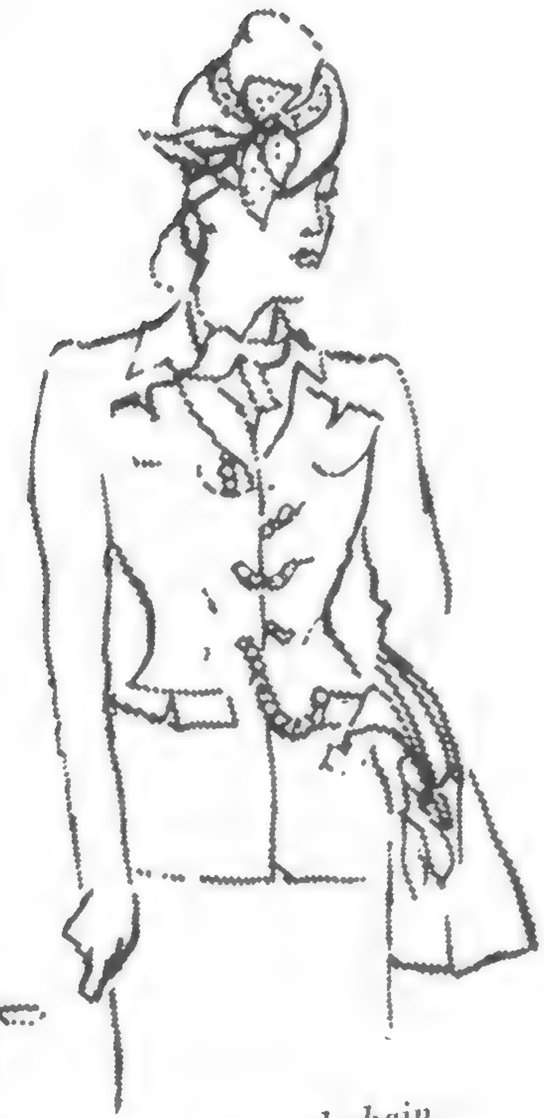
LANVIN *hangs triple purse-pockets on the belt of a navy-blue wool dress; lingerie vest. (Henri Bendel)*

(Above) LELONG'S *narrow line—black jersey horizontally draped. (Imported by Henri Bendel)*

(Left, above) BALENCIAGA'S *Polonaise—black-and-white bird-printed day dress draped at the hips. (Jay-Thorpe)*

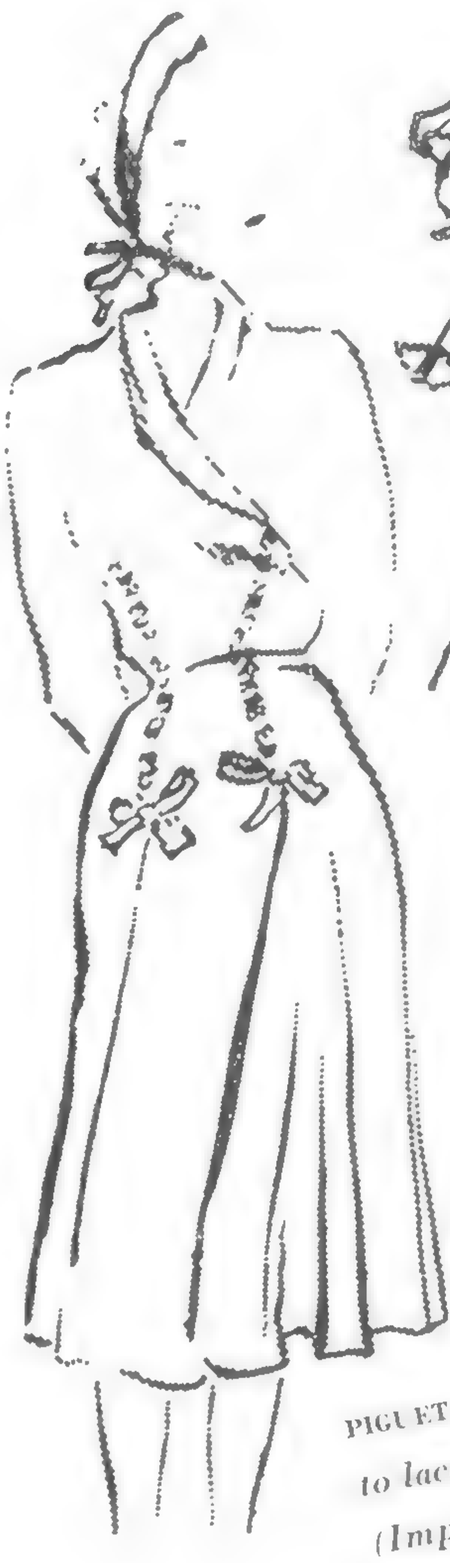
PAQUIN'S *deeply pointed hip-yoke to which the skirt is softly shirred. Black jersey. (Salon Moderne, Saks-Fifth Avenue)*

PAQUIN'S *silver-buttoned day suit; black wool with white pin-dots. (Salon Moderne, Saks-Fifth Avenue)*



SCHIAPARELLI'S *gold metal chain cleverly fastens her black wool suit. (Lord and Taylor; Marshall Field)*

LELONG'S *two-toned grey crêpe dress, sun-pleated bodice, hip-yoke skirt. (Bonwit Teller; I. Magnin, Calif.)*



PIGUET *uses gold metal rings to lace up the seams of a black crêpe dress. (Imported by Jay-Thorpe)*

PAQUIN'S *staccato contrast—black taffeta and white lace dress, white lace mantilla. (Salon Moderne, Saks-Fifth Avenue)*

Bloused or boxy lines in Paris Collections

Molyneux's boxy jacket and pencil-skirt of black wool

Lanvin's bloused dress of black crêpe (Imported by Henri Bendel)

(Above) Lanvin's bold contrast white quilted satin and black faille (Bonwit Teller).

(Right) Schiaparelli's needle-skirt, topped with "Lastex," lingerie blouse and hat

Tissue taffeta for Paris hats

Suzy's taffeta beret
with multiple loops
flipping to the side.
J. Magnin, San Francisco;
Los Angeles

Suzy's taffeta turban,
with two loops
curtaining the back hair.
Saks-Fifth Avenue,
New York; Chicago

Paris changes

Red patent leather used for a closed-toe, open-heel resort shoe, designed in Paris by Bunting

This is banded with white patent leather, hand-sewn like a glove, set on a square of polished wood

The new half-moon last for a Bunting evening boot—the inner edge straight; the outer curved

The upper part is of gold-and-silver lamé; rows of rhinestones twinkle around the raised sole

Another shoe with the half-moon last—this time, it's one of Bunting's handsome new street shoes

It's of bright red suède with a jig-saw design of blue kid; built on a squared pedestal heel

shoes for spring

A woven slipper in harlequin colours—Perugia's new inspiration. Suède and kid strips make it

Raffia for a resort shoe—another Perugia design, destined to walk on the sands of American beaches

The "Troika," or sled sandal—a radical design by Perugia—in kid. The instep is unsupported

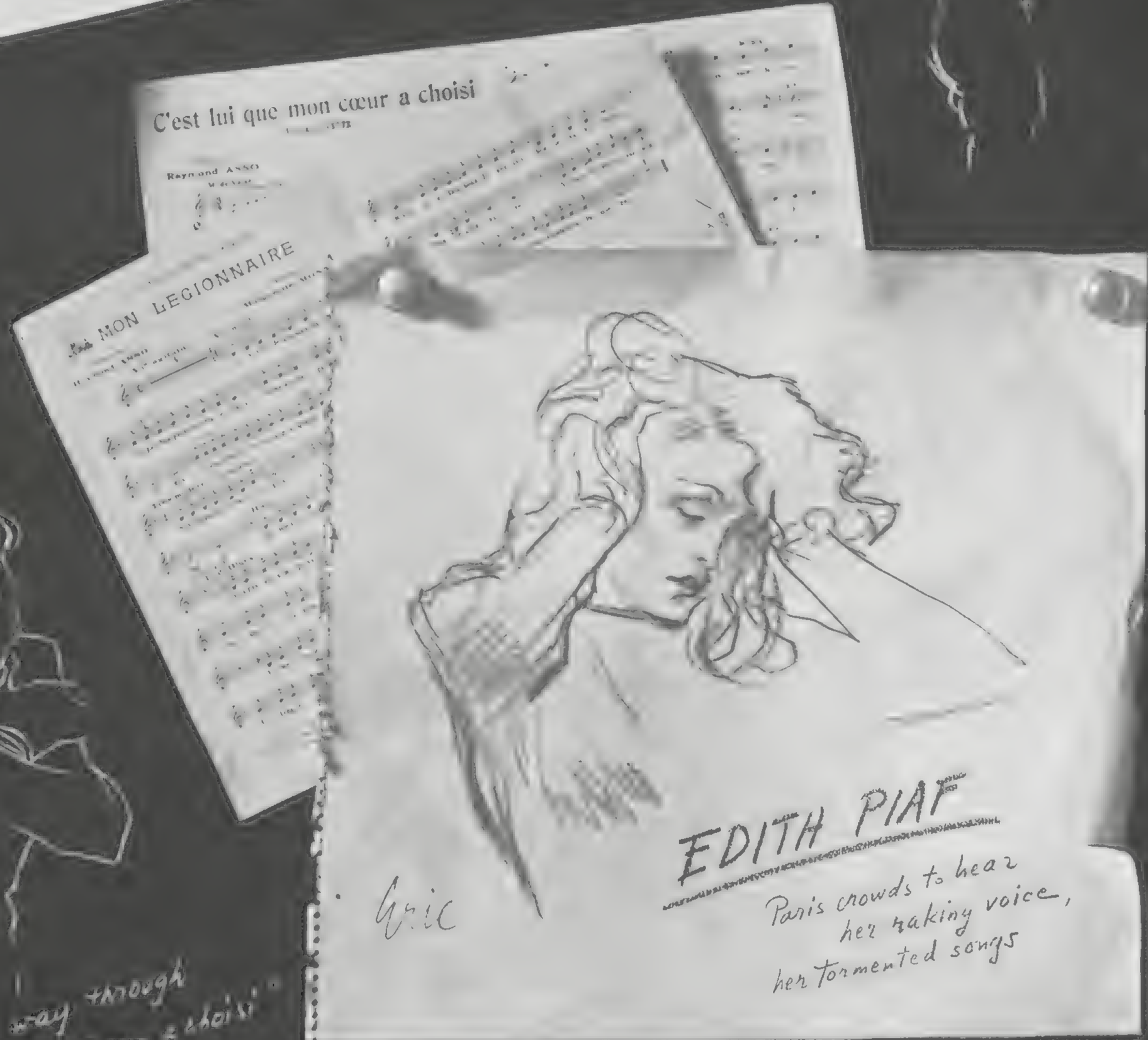
The three shoes on this page are Padova models designed by Perugia of Paris for Saks-Fifth Avenue

THE Paris shoe designers are still at their craft, and shoe news comes uninterruptedly from Paris. Here's the latest. On these pages, a largesse of points-to-note-for-future-reference. Shiny red patent leather used for resort shoes. The little boot, for beach or ballroom. The new half-moon last—the inner edge of the shoe straight, the outer edge curved to meet it. Woven shoes, of raffia or harlequin leather strips. Finally, a revolutionary idea—the "Troika," or sled shoe, with the heel growing from the sole, your unsupported instep bridging from toe to heel. Mark these, for they are, even now, setting foot on these shores.

PARIS SONGS—

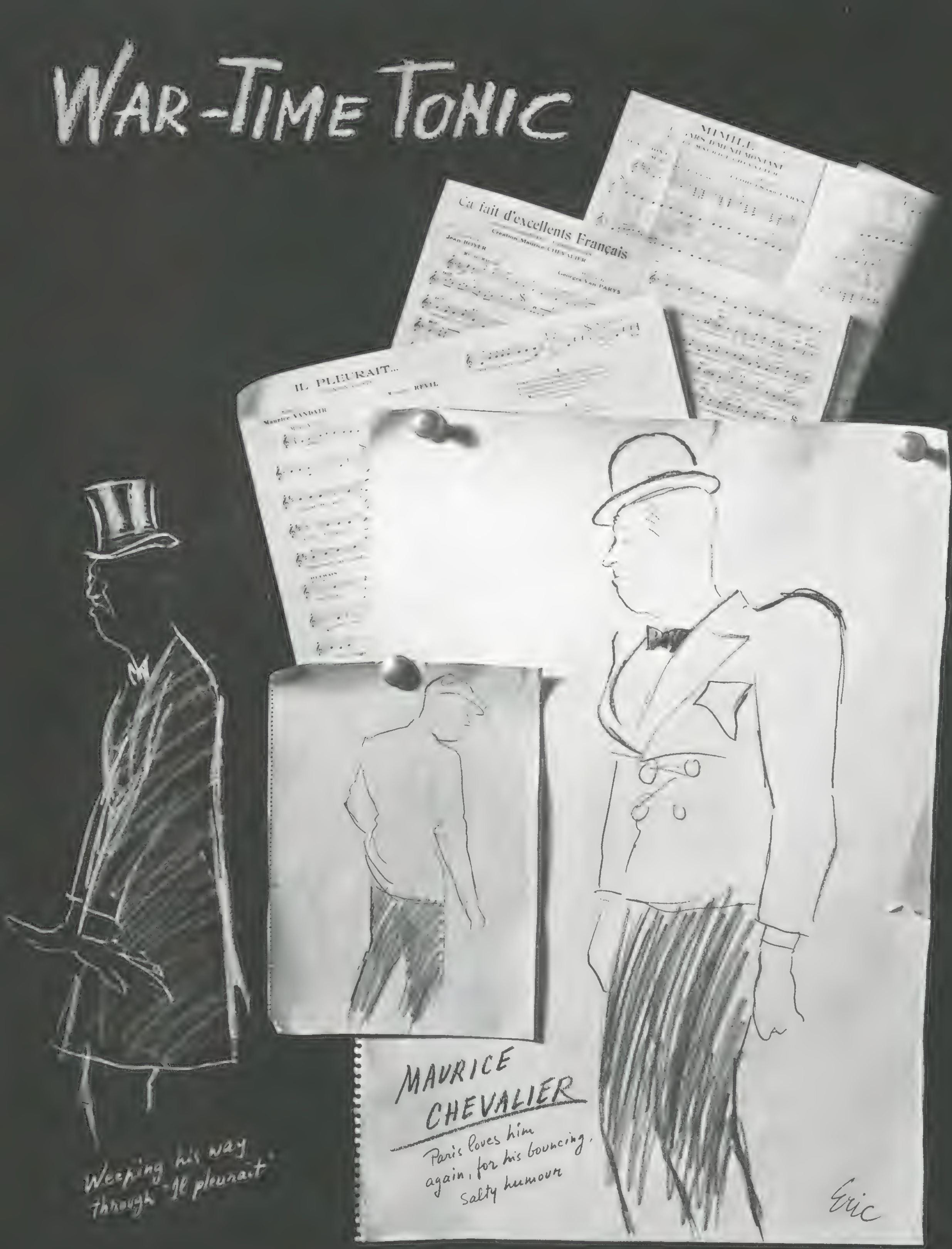
THERE has never been a war without songs. In London now, they are singing "Franklin D. Roosevelt Jones," but in Paris, they are singing the Piaf and the Chevalier songs. At the "Casino de Paris," Chevalier has suddenly turned out to be the perfect war entertainer, but he sings only one song about war—"*Ça fait d'excellents Français*," a simple lyric about the reservists, about their former professions, their maladies, and their political convictions. In a shining silk hat, he sings "*Il pleurait*," about a man who cried and cried. Hunching his shoulders, Chevalier sings wistfully "*Mimile*," about a soft-hearted tough; and he barks happily as Arthur, the Fox Terrier. But no matter what he sings, Paris loves him—hard.

Like Chevalier, Edith Piaf is not new, but, when she sings at her *boîte*, "Night Club," her songs have a fresh appeal. Tiny, with loose reddish hair, enormous blue eyes, and the white face that Paris adores, she uses three gestures, bites her lower lip, and, in a voice like hard red wine, she sings those favourites, "*Mon Légionnaire*" and "*C'est lui que mon coeur a choisi*." They are part of the universal tonic of music, active against discomfort, depression, and loneliness.



Weeping her way through
"C'est lui que mon coeur a choisi"

WAR-TIME TONIC



WOOL AND TAFFETA

Brisk taffeta and soft wool combine in new ways for the spring of 1940. More than ever, they're appearing in the casual kind of costume you see here. (Below, left) Black wool flannel jacket, over a shirt-waist dress made of black-and-white checked rayon taffeta—caught by a red belt. Black felt hat

(Below, right) Another clean-cut, orderly taffeta (as most of them are these days). Black-and-white checked rayon taffeta, lacing a short-sleeved black wool dress. Carrying out the scheme of black with black-and-white—a hat of black-and-white checked rayon taffeta, with a grosgrain brim

JACKET-DRESS AND HAT; BERGDORF GOODMAN

HORST

HAT AND DRESS; JAY-THORPE

WOOL AND TAFFETA

Black-and-white silk taffeta—this time a bold plaid—for the unpressed-pleated skirt of this suit. (The bow of the piqué blouse matches it.) Soft black wool—again—for the jacket. The veiled straw hat—all red—staccatos the costume. Hat and suit: Hattie Carnegie; I. Magnin, California

HORST

MR. ALFRED DUFF COOPER AND LADY DIANA COOPER, DISTINGUISHED VISITORS TO AMERICA

VOGUE'S SPOT-LIGHT

By Allene Talmey

THIS has been an absurd season in the theatre. Although every one has wanted to have fun, there has been, with the exception of three or four big hits, little fun in the theatre. Those catch phrases of the last few years—proletarian and social significance—have vanished. Nobody wants them at all, except Darryl Zanuck, for his powerful "Grapes of Wrath." But the playwrights, swinging away fairly completely from significance, are either busy in Hollywood, or else have apparently given up writing. They are burying their heads in their hands and weeping quietly over the condition of the world.

In New York, the only significance in the theatre lies in "The Fifth Column," the Ernest Hemingway-Benjamin Glazer play about the Spanish war (which had not opened when this was written), and "The Male Animal," which had. After starting out as a pleasant little exposé of academic freedom, "The Male Animal" switches into a twisted farce. The chief characters go in for so much understatement that the play sounds a bit like those versions of Mélisande's classic crack, after being brutally locked up in a tower by Pelléas, "I am not happy here."

James Thurber and Elliott Nugent, who wrote "The Male Animal," have not tried anything heroic—no fast canned comedy like George Abbott's, no slow English comedy like J. B. Priestley's. They have turned out a civilized, rambling affair with these three high points: a diagrammatic explanation of higher football technique, involving a "fake fake pass," a dialogue between a professor and his student, both mellowed and partly paralysed from an excess of whiskey, and the reading of that superb letter that Vanzetti wrote from the death-house the night before he and Sacco were executed in Charlestown Prison. That is the kind of mixed-up farce this is—involving a professor, his wife, an ex-football hero, academic freedom, the power of good English writing, a few alumni, a couple of pelicans, a tigress defending her young, and a sea-lion or two.

Not nearly so good is The Playwrights' Company's production—Elmer Rice's "Two on an Island," which seems to be merely Rice, shaking his head wisely and sweetly while saying, "New York, ah—New York—the pity and the sadness of it." He has filled this play, which seems like the synopsis for a movie about Manhattan, with a boy and a girl who do all the New York clichés. They ride on the rubberneck bus. They taxi to the YMCA, and the YWCA. They visit the Statue of Liberty. They have their troubles about getting jobs. (The girl is an actress, struggling, and the boy a playwright, struggling.) For some reason of his own, Mr. Rice has lugged in a fine, sultry, lecherous producer, played with a beautiful world-weariness by Luther Adler. Some one ought to crack the illusion about those lecherous producers, and write a play about a girl who wants a job in a play, produced by such unsexed groups as The Playwrights' Company, the Theatre Guild, the Group Theatre, or the International Ladies' Garment Workers Union.

But in sheer pull of personality, none of these plays is even in sight when John Barrymore is playing in "My Dear Children." It is a dreadful spectacle. But it's a hit. When John Barrymore is on the stage, the old sure grip on audiences is still there. His mannerisms are intact—the bulging eye, the beetling brow, the stabbing finger, the long white El Greco hands waving with sudden ferocity. There is the old bellow and the whisper, the whinny and the mew, the pounce and the dragging step, the clarity of some of his acting, and the shabbiness of some of his tricks. There is the quiet "To be or not to be" soliloquy, and there is the off-key ditty, "*The Owl and the Pussy Cat,*" who went to sea in a beautiful pea-green boat. But with it all, there is practically no one on the stage now who can throw away a line like John Barrymore.

This year's lecture success is Mr. Alfred Duff Cooper, the former First Lord of the British Admiralty, who is giving sixty-two lectures on his four-months' loop around North America. He has a stabbing wit for parrying the questions asked in the colleges, town halls, and women's clubs, where, since November, he has been speaking on world politics.

His wife, Lady Diana, who was in Reinhardt's production, "The Miracle," calmly manages their social life. Completely untemperamental, never missing a train, the Coopers leap happily from Maine, to Canada, to California, having a movie star's success

Grace

... in Paris, in the movie "Louise"

GRACE MOORE, IN HER NEWEST FILM, THE SCREEN OPERA, "LOUISE"

AS the gay, appealing "Louise," the pliant heroine of Gustave Charpentier's opera, Grace Moore has found her favourite rôle. She sang it at the Opéra Comique in Paris—the most famous American "Louise" since the days of Mary Garden; she sings it this winter, not only at the Metropolitan, but also in the new movie directed by Abel Gance, which has just opened in New York. To make this film, she worked for three months at Paramount's Joinville studio near Paris. Her enchanting costumes were made by Marcelle Dormoy from sketches by the composer, who supervised the entire production.

The movie "Louise" is still having a tremendous success in Paris. During the first black-outs, the Parisians, carrying their dinners of bread, cheese, and wine, stood for hours in the dark streets, waiting to get in. Whenever Miss Moore sings "Louise" at the Metropolitan, the house is sold out. For, besides her silvery gaiety, her clear soprano voice, she has an indefinable quality that makes her one of the greatest box-office draws in the music industry.

TWO GREAT "LOUISES," MARY GARDEN, GRACE MOORE

"LOUISE" AND HER PARENTS, IN THEIR PARIS GARRET

Moore . . .

. . . in Connecticut, in her own house

IN the sturdy little white clapboard house near Sandy Hook in Connecticut. Grace Moore has found her favourite place to live. Here, she and her husband, Valentin Parera, spend long week-ends in winter, gay months in summer, when all their friends come to stay. The original house was built in 1740, but the Pareras have added to it repeatedly—first a guest-house, bigger than their own; and then, just this year, a new wing with a high-ceilinged living-room and a pine-panelled play-room.

Though the periods vary, the spirit of the house is clearly American. The dining-room has a wall-paper of hunting and coaching scenes, and a maple dresser full of old china; Miss Moore's modern bedroom is white, with ruffled organdie on the bed and nosegays painted on the walls. A clever mingling of moods and colours—honey-coloured maple and dark walnut, a Franklin stove and Chinese porcelain lamps—the house is the product of wide knowledge and a sophisticated taste, based on the clear simplicity that is New England's charm.

EMELIE DANIELSON

GRACE MOORE, ON THE STEPS LEADING TO THE GARDEN

UNDER A HUGE OLD MAPLE, GRACE MOORE'S HOUSE AT SANDY HOOK

THE EARLY AMERICAN DINING-ROOM

VAN ANDA

THE PLAY-ROOM, WITH PANELLING AND HEAVY BEAMS

Two ladies of the Renaissance

A paradox or two to prove the modernity of ancient art

By Frank Crowninshield

FOR a month or so past, two foreign ladies—perhaps because of their extraordinary youth, the unearthly quality of their beauty, or the ancient renown of their friends—have taken New York by storm.

One of them is Eleonora of Aragon; Spanish in origin, unmarried, meticulous in her morals, daughter of a king, and destined to be the mother of Isabella d'Este. Eleonora, who smiles at us so enigmatically, and with a faint suspicion of hauteur, from the opposite page, is a trifle the older, but a little the better preserved of the two. She is, it will be seen, a creature of mystery, possessing a mask of extraordinary sensibility, a magnolia-white skin, and sharply, but tenderly chiseled eyebrows, nostrils, eyelashes, and lips.

The other lady is Simonetta Cattaneo, who was married to a Genoese at sixteen, and remains, though blond, an out-and-out Italian. She is an aristocrat only by association; her beauty, it can be proved, is now a little faded, while her morals had better be judged by the charitable standards of her day.

Great has been the interest in these two enchantresses so deathlessly preserved in marble and paint. One of the two, as an undraped figure of Venus, had so profited by Sandro Botticelli's fame, that, during the first week of her visit to New York, thirty thousand pilgrims journeyed to her shrine, in order to pay homage to her in a mysteriously-lighted room at the exhibition of Italian Masterpieces which is now current at The Museum of Modern Art.

Singularly enough, though the girls had known each other in their youth, they had not exchanged so much as a glance for more than four hundred and fifty years, until they chanced to meet again in America. In the more ancient days, their personal destinies crossed, in Florence, when they were hardly out of their 'teens, during the younger days of those fabulous and princely brothers, Lorenzo and Giuliano de' Medici. The young princes, still in their early twenties, had become ardent admirers of these girls, already known as queens of beauty, presiding, whether in the cities of Florence or Naples, over royal tournaments and popular festivals of gala.

While Giuliano, the younger of the brothers, profoundly respected Eleonora, he loved Simonetta, the younger of the girls, extravagantly. Indeed, it was only his assassination, at the age of twenty-six (a deed committed, conveniently enough, by two priests, while the Prince was kneeling at High Mass), that put an end to his, and Simonetta's, happily continued, but haply illicit relations. We must say "illicit" because, at the age of sixteen, the girl had married, in her native Genoa, a merchant who forthwith brought her to Florence, only to witness the beginning of her open and six-year liaison with Giuliano, then the handsomest and most romantic figure in Italy; a personage immortalized by the chisels of Michelangelo.

Simonetta's husband was Marco Vespucci, a cousin of the renowned Amerigo. It is poetically conceivable, therefore, that if Simonetta, who died of consumption at twenty-three, had but lived another thirty years, she might have persuaded her cousin to bring her, on a flying visit to America, thereby cutting short our admiring acquaintance with her by a matter of four hundred and forty years.

Fortunately for us, another entire month is to pass before these young women are finally to set sail for Italy—in Vespucci's caravels, perhaps—one to Genoa, where Botticelli's Venus lived as a girl, and one to Naples, where the Princess of Aragon's father once happened to be King. It was in the year 1473 (Laurana's bust of her having been carved in 1470) that Louis XI. wrote to Lorenzo, then only twenty-four, asking him to effect a marriage between Eleonora and the Dauphin, later (Continued on page 106)

PORTRAIT OF ELEONORA OF ARAGON—The Exhibition of Italian Masters, now at The Museum of Modern Art, has derived much of its momentum and majesty from seven amazing sculptures in it—by Michelangelo (his first sculpture ever to be seen in America), by Andrea della Robbia, Verrocchio, Pollaiuolo, Bernini, Donatello, and Laurana, the author of this portrait.

Created in 1470, the head—life-sized and carved in seemingly transparent marble—has proved a notable feature of the current Italian exposition

NYHOLM

From the Italian Masters Exhibit

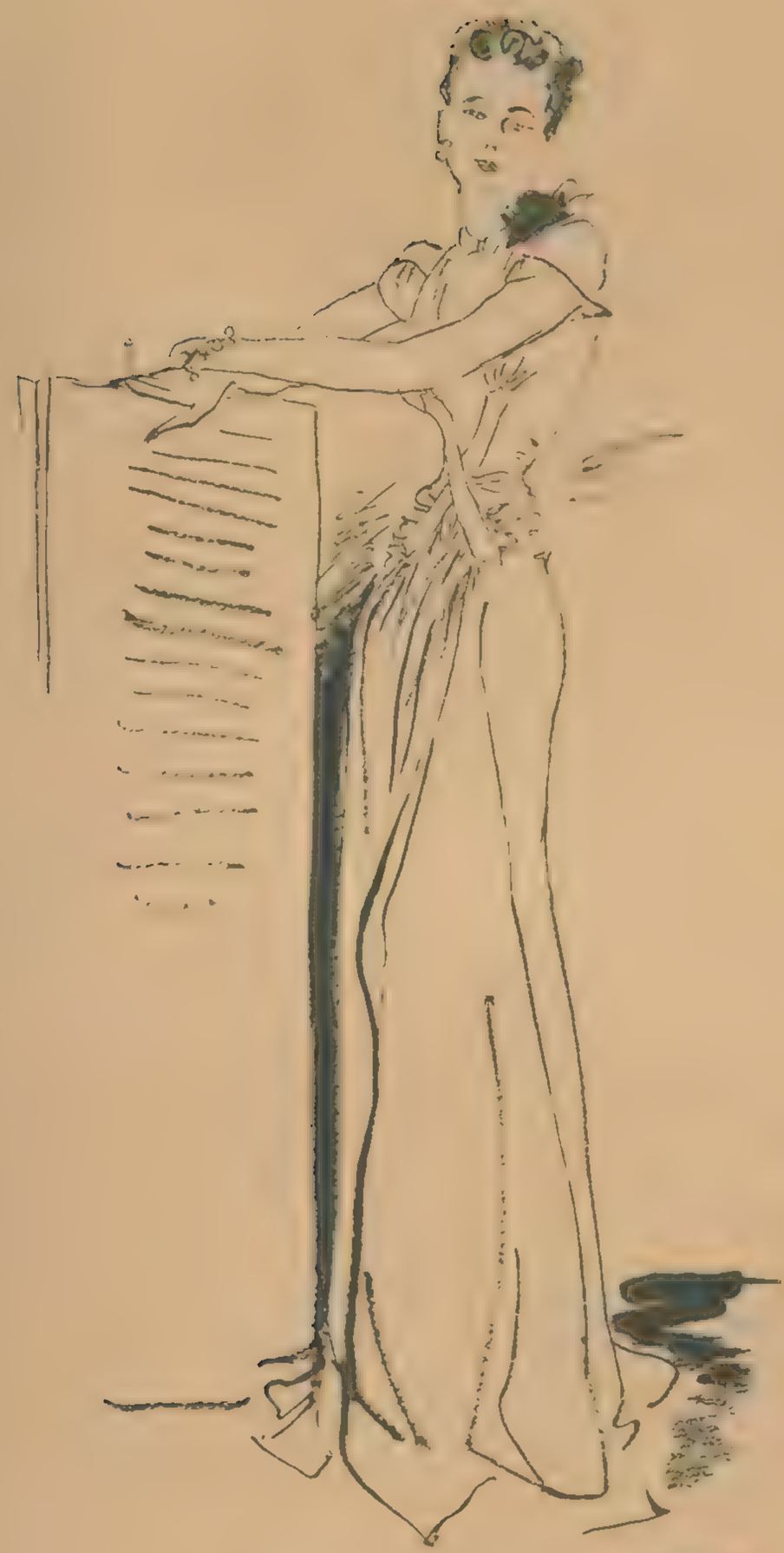
Portrait of Eleonora of Aragon, by Francesco Laurana

Silk-Stocking Beige

Throat to ankle in beige—this spring's idea for one of this spring's important colours. Here are dresses and stockings dyed to match—thereby barring any clash of shades. "Biscuit" beige stockings by Propper-McCallum: Altman

Silk-stocking-beige tunic-dress. slim-waisted, flared; of rayon crêpe. From Altman: Marshall Field

Silk-stocking-beige bolero-dress of sheer rayon crêpe. Altman: Weinberger's, Washington, D. C.



Silk-stocking-beige dinner-dress, with long torso: of rayon crêpe. At Altman: Blum's, Philadelphia

Silk-stocking-beige evening-dress, shirred and full-skirted: of rayon jersey. This is from Altman: Jays, Boston

HORST

Countess Haugwitz-Reventlow

The silver-blond beauty of the Countess finds a luminously effective setting in Chanel's dress of heavy white satin, embroidered with silver leaves. Her jewelled collar is of rubies, with ruby and diamond pendants

Florida—this year

An account of life and good times in that fabulous state . . . . by Nancy Brown

WITH Europe taboo and some of the Seven Seas a risk, every one is holidaying in the tropical state that is ever prepared for booms. Many new hotels have sprung up, and the best houses have been rented or taken off the market to be lived in by their owners. The perennial British visitors are missed—except for lecturing Mr. Alfred Duff Cooper and Lady Diana; but all the American faces, and new ones, are present. The entertaining is lavish and living luxurious, the shops have imported their loveliest clothes, the rarest antiques, and the freshest caviar—only the weather has misbehaved. The unscheduled cold spell early in the season covered up the slacks with mink coats for a few days.

To come from an average usual life of three meals a day, work and play, hopes and fears, bedroom and bath, winter and summer, rich and not quite so rich, and land in a place called Palm Beach, is to gasp—and to know the meaning of the word fabulous. The second time is never quite the same. By then you have danced every night under palms and two or three moons as casually as you normally read in bed. You no longer notice the great pots of green orchids and calla-lilies that line the patios and stairs of every house. You expect to dress yourself as a theatrical Balinese or Balkan peasant...even if you must throw a fur jacket on top.

If you feel like Coca-Cola one day, mint julep the next, or papaya-juice the next, it is brought to you by the attendant at the bar that is beside every pool. Around two o'clock, maybe three, a superb meal has silently appeared on a long table probably made of woven reeds and glass. Other small tables to match have been set in the shade, and you help yourself to a main course of, say, shrimps, Philadelphia scrapple, creamed chicken and mushrooms, fish mousse, cole slaw, asparagus salad, a hot vegetable, and hot stuffed eggs. Footmen serve you with soup, desserts, iced coffee and tea, and champagne in great goblets with ice and fresh mint. You are to play golf, but you are in no hurry.

Later, against the distant pounding of a forgotten sea, sounds the click of the dice on the backgammon-boards and the soft shuffle of cards across the Towie tables. ("Kangaroo" is the latest game rage.) The jungle night settles on its pruned and disinfected foster child. Could his imagination have stretched to this age and beauty, Rider Haggard might have put his white queen in one of these supermodern dwellings. The inhabitants slowly finish their gambling, change to more dazzling raiment, and, very late, sit down, at least fifty of them, for dinner to the twanging of guitars and the crooning of black men. It is past midnight when they move on to dance.

In Palm Beach everything is gigantic, and a law unto itself. Even the ash-trays are great globs of crystal or scooped-out squares of Brazilian wood. Nowhere else in the world is the luxury even copied, much less excelled. It is the epitome of man's improvement on Nature. Every beauty of the tropics is glorified. Each plant, each palm-tree was chosen from among many. Yet the disadvantages that usually accompany all would-be tropical paradises, such as intense heat, dust, resentful natives, and oversized insects, are non-existent. So people become a little mad down there. Their measuring-stick for a pattern for living is of a different size to the rest of the world. Time is not a clock or a designated hour, but the moment to exercise, eat, play, dance.

Here the men return to their natural rôle of birds of fine plumage. The most conservative succumb, on sunny days, to bright linen slacks and brilliant sarongs, patterned scarfs and flowered trunks. The women live in sleek slacks...temporarily covered with mink coats. Tweeds or warm slacks and sweaters dot the golf courses. Diana Guest throws over her tweeds her clipped lamb Tyrolian ski coat. Exotic Balinese turbans emerge above fur jackets. Under that tepid sun, complexions aren't tanning very deeply—but no one wants them to anyway.

At night, Palm Beach is divided between beglamourized bouffant dresses or the long-sleeved, high-necked tailored type. The latter is slightly in the majority—what with houses unprepared for anything but tropic temperatures. At a dinner-party given by Mrs. Jay O'Brien, half of her guests kept on their jackets or fur wraps. Mrs. Marshall Heminway wore a long-sleeved paillette jacket; Mrs. Edward Warburg, a red wool jersey dress; Countess Haugwitz-Reventlow, black chiffon with a sable cape.

The centre of gaiety shifts each winter. Once it was Mrs. Harrison Williams' pale, silvered interior; then the scene changed to Mrs. James Donahue's magnificent Moorish house and the pool by the beach. Mrs. Emerson and Mrs. Dodge Sloane have had their turns at casually providing that combination of luxuries that is inadequately called entertaining. This year, Mr. and Mrs. Alfred Vanderbilt have Mr. Vanderbilt's (Continued on page 135)

MRS. CHARLES A. BLACKWELL, CONTRIVING "CRÊPES"

CHAFING-DISH COMEBACK

New ways and new ideas to try over a spirit-lamp

MRS. LEONARD J. CUSHING SCRAMBLING "EGGS BOHÉMIENNE" FOR SUNDAY-NIGHT SUPPER

ANDRE DE DIÈNES

MRS. ROBERT R. HITT STIRS "CRABMEAT GEORGE" OVER AN ALCOHOL-LAMP

STOP in for a midnight bite at many a house these evenings, and supper is apt to be whipped up on a chafing-dish. That handy and hospitable little implement of the Mauve Decade has been routed out of cupboards, polished up, and pressed into service again, and new ones, stream-lined and gleaming, are making their appearance on the silverware shelf. Just why any one ever neglected the chafing-dish is pretty unfathomable. Cooking under the eyes of one's guests always was a mouth-watering performance—and a nice outlet for latent exhibitionism. Given an alcohol-lamp, a trusty recipe, a deft hand, and a bit of showmanship—supper can have both its entertaining and sustaining elements.

Three nimble exponents of spirit-lamp-magic are the hostesses on these pages. When Mrs. Robert R. Hitt has a few people in for late supper, she often gives them the Crabmeat George, which she is seen preparing here. (The formula for it is given later in this article.) For a midnight supper in her French provincial dining-room, Mrs. Charles A. Blackwell frequently makes the delicious Crêpes Bar-le-Duc, a variation on Crêpes Suzette. Mrs. Leonard J. Cushing improves on the ever-popular scrambled eggs with an inspired recipe from the Colony Restaurant, called Bohémienne. A chafing-dish supper, such as any one of these hostesses is preparing, might begin with a hot, clear soup, continue with one of the dishes we are about to suggest, and end with a salad and cold meats, or fruit or dessert if you wish it.

To ring in a few variations on the usual scrambled eggs or Welsh rarebit fare we have collected for you some of the most successful chafing-dish recipes in town. They are the cherished specialties of the maîtres d'hôtel of some of New York's leading restaurants. Not too complicated for a resourceful cook—excellent for either the man or woman at the helm of a chafing-dish—they will add imagination to the most informal of after-theatre parties and do wonders for your reputation as a cook. (Continued on page 120)

Faille suit, big hat

Two for town this spring—rustling tailored suit; a big-brimmed felt hat—just-right background for your furs and jewels. Below, sibilant rayon faille for a black-and-white striped jacket; black skirt. Suit and sables from Russeks. Bravado black felt hat; Lilly Daché

Big hat, moire suit

Another big hat, well-groomed suit, totaling to an important costume for a spring afternoon. The suit—gold-buttoned black silk-and-wool moire. The forward-tipping hat; black felt, clipped with a gold-and-ruby head. Suit, hat, silver fox stole; Bergdorf Goodman. Jewels on both pages; Flato

Shops across America

Every American city has its Good Little Shops—or Good, Big Shops—where top-notch fashions appear as soon as they're created. On these two pages, the news in spring clothes from such shops across the country, a cross-section of America's spring fashions, for America.

PEPLUM-FRONT DRESS. A peplum scarf on a dress of pink silk chiffon. I. Magnin, San Francisco; Los Angeles

LINGERIE FRILLS FOR EVENING. White silk chiffon blouse; grey crêpe suit. Blum's, Philadelphia

LONG SLEEVES IN SHEER FABRICS. Taupe silk chiffon dress, very cover-up. Leon Frohsin, Atlanta

TUNIC-SUIT—black-and-pink costume, of silk-and-rayon crêpe. Ransohoffs, San Francisco

TUNIC-DRESS. Long-torso bodice over 1914 skirt, of blue Botany wool. At Walton-Pierce, Detroit

TWO-PIECE DRESS. Jumper-top, easy skirt, of grey wool, with piqué touches. Sax-Kay, Detroit

THE LONG BODICE. Black rayon crêpe dress with white piqué. At Young-Quinlan, Minneapolis

CARDIGAN-COAT, torso-hugging, of braid-trimmed pale blue wool. Blum's Vogue, Chicago

PLUMB-LINE COAT of red wool; grey-and-white silk dress. At Miss Jackson's Shop, Tulsa

HIP-LENGTH REEFER of navy wool; navy wool skirt; printed silk bodice. Jays, Boston

ASYMMETRICAL DRAPERY. Blue-and-black silk crêpe dress. Weinberger's, Washington

TWEED-PRINTED CREPE. Wine-and-grey rayon crêpe dress and coat. Neiman-Marcus, Dallas

POLKA-DOTS. White dots on navy-blue tie-silk, for a Pattullo dress. At Neusteter, Denver

STRIPES. Navy-blue and white silk jacket and skirt; blue top. Bullock's-Wilshire, Los Angeles

BAKER

TIE-SILK. White polka-dotted blue suit, with white piqué blouse. Lockhart, St. Louis

ALPACA. Black rayon alpaca suit; lingerie blouse of white cotton. At Montaldo Shops

TAFFETA. Blue silk taffeta dress with full skirt; ruche collar. It's at Halle Brothers in Cleveland

AMERICAN SPRING SHOPPING

What about me?

This is the spring to look gentle and pretty. Let your hat—flowered or feathered, cap or cart-wheel—be a decoration. (Page 89.) Go in for suits, one or several. A silk suit—alpaca, faille, surah, with a big hat. (Pages 78-79.)

Don't, please, look militaristic. The world is surfeited with militarism. Leave epaulets, fatigue caps, parade regalia, to the officers. Occasional knapsack pockets and brass buttons are enough to borrow from the conflict. Khaki is in as a colour, but not to be made into a uniform.

Settle, perhaps, for a suit where wool combines happily with taffeta. (Pages 64-65.) Or a 1940 tweed suit or tailleur or soft suit. (Pages 86-87.) Any may have a long jacket.

Love navy-blue—but try it with black or green, this spring, or go all in navy-blue. Consider beige—beige the exact shade of your stockings, for a long-line day dress or evening dress. (Pages 72-73.) Go in for grey. Sometimes use contrast—a red jacket, blue skirt, white blouse, as on page 84. As a grand gesture, acquire the cabaña striped cape of ribbon, on page 90.

What about me – I'm older?

Rejoice, this spring, in the dulcet range of toned-down colours—bland beiges, suave greys. (The strong, hard colours are in abeyance, for the nonce.) If you're svelte as your daughter, try the very distinguished 1914 tunic-dress on page 80. If you're not weighty, but could use a little flattery—the plumb-line coat with a print dress, or the asymmetrical print, or the hip-length reefer suit, on page 81. None is skittish.

Architecture permitting, indulge in a long-line suit or coat—they have an innate dignity. There's a fine, shirred coat-like-a-dress on page 85. Wear hats that are prettifying—a flowery sailor, as on page 89, or the green straw hat on the cover. Investigate the 1940 versions of the bloused silhouette—as in a whipcord topcoat on page 97. And for evening, a gracious, long-sleeved chiffon dress; see one on page 80.

What about me – I'm younger?

You, too, will want suits. Certainly a crisp little rustler like the one on page 78—it has the added attraction of being striped. For in town or out—a covert-cloth suit, say one of the long-jacketed, many-pocketed ones on page 96. And hurry to own a beguiling country costume, like a peasant's, shown on the opposite page.

For your spring print, renew your affection for polka-dots—assorted ones on pages 94-95. Or try a new print—tweed-printed crêpe. (One on page 81.)

Garner a supply of little skull-caps, made of the same fabrics as your suits and coats—incredibly convenient. (That's what you say you want, in a hat.) Get a wide-eyed, big-brimmed circle of a hat, and wear it pushed off your face.

For evening, engineer a soft, covered-up evening dress—see the sublime white one on page 100. And going from the sublime to the practical, you'll see, on pages 92-93, some young, uncostly, and effective items of underpinning. You want to look sleek in these clothes, don't you?

Opposite page

Surprise—this new trio of colours, in a young, peasant country costume. Hood, blouse, skirt of Celanese rayon jersey; Saks-Fifth Avenue. Frances Denney's "Watermelon" lipstick

HORST

Comes spring, come suits

Your spring suit, on the distaff side: bright tweed jacket, full tweed skirt, foamy white organdie jabot-blouse, and a young tweed calot, worn far back. Germaine Monteil designs; Bonwit Teller; Bullock's-Wilshire, Ransohoffs

Your spring suit, on the nautical side: wool jacket with flaring, striped revers, striped matelot blouse, swinging skirt, and a sizeable Breton sailor of felt. Germaine Monteil designs; Bonwit Teller; Bullock's-Wilshire, Ransohoffs

Comes spring, comes the blue coat

Again, the navy-blue coat promises to make an indelible impression. But this spring, it has changed perceptibly. It's apt to be shirred—as is the wool one shown here. It's apt to be scrolled with black soutache—turn back to the one in February 15 Vogue (page 52). It may be a half-and-half coat—blue in back, perhaps yellow in front. It may be a reefer, brass- or silver-buttoned. It may be hip-length—veering out in back like a riding-coat. It's likely to have huge pockets. Or white piqué touches. And it certainly will be a *succès fou* if you top it with this plaid taffeta sailor. Hat and coat from Milgrim

These Suits are part of spring

SAY "spring" to any woman, and chances are she'll answer "suit." It's the first thing she buys—perhaps one, perhaps two, perhaps an entire wardrobe of suits. (Three would make a wardrobe, if there were one of each of three fundamental categories—the country tweed suit, the tailored, or ultra-simple suit, and the soft suit.)

On these pages, 1940 examples of the three suit types, each complete with accessories in key. (We hasten to submit that, though here we've shown the perfect accessories for each fundamental type, they can be varied as the occasion demands. For instance, the tweed suit might conceivably appear in town, with urban accessories.) Let these—and your fashion eye—be your guide.

THE COUNTRY TWEED SUIT. (Above) It's a long-lived pillar of the wardrobe. This year it may have a longer jacket—like the suit above. It's of beige-and-yellow imported tweed, its jacket reaching below the hip-bone. The hat—a beige felt fedora, pushed casually to the back of the head. Suit and hat; Best

COUNTRY TWEED SUIT ACCESSORIES. (Below) Rugged Arnold Authentic ghillies of camel-colour (alias deep tan) reversed and smooth calf. A bag of camel-colour calfskin, its double interior holding almost as much as a valise. Classic gloves—of yellow Llamello. Just right against a country landscape. All at Best

These Accessories are part of the suits

THE TAILORED SUIT. (Above) It's very urban. Tailoring—and fabric—are its forte. This year it may be of a corded material—like the suit above. It's of grey ribbed wool, its jacket cut in the new length. With it go a white piqué waistcoat; a grey felt sailor with the wider brim 1940 sailors have. All; Bonwit Teller

THE SOFT SUIT. (Above) It's a flatterer. It has pretty, dressmaker details. This year, it may have a plurality of pockets and lingerie touches like the suit above. It's of grey wool with a piqué-faced collar, a parade of nickel buttons. The hat is decorative, too—grey felt with a white piqué crown. Saks-Fifth Avenue

TAILORED-SUIT ACCESSORIES. (Below) Walkable shoes—Oxfords of camel-colour calfskin made by DeBusschère. (Camel-colour has an affinity for grey.) Neat gloves of hand-sewn grey suède. Both; Henri Bendel. A spacious bag—of hazel pigskin; by Koret. Leo Glass bracelet of wood and metal links. Both; Bonwit Teller

SOFT-SUIT ACCESSORIES. (Below) A black patent leather bag with an outside pocket. A silver metal link bracelet—lots of link bracelets this season. Bag and bracelet; Saks-Fifth Avenue. Hand-stitched white English lambskin gloves; Altman. Pretty shoes—black patent leather ballet-slippers, built on a wedge; I. Miller

"Decorations will be worn"

The new Order of the Hat— an honourable decoration to be worn confidently, lightly

THIS is a plea for hats that decorate ladies. The world is full of them, the milliners are ready with them. Perhaps the hat that is most decorative for you is a circle of straw, or a little skull-cap, or a sensible brimmed felt. Perhaps you were born to anchor a bunch of roses over your right eyebrow and look like Primavera come to life. But now is the time, when you are choosing your hats, to make up your mind firmly that you will choose them for their decorative possibilities. This is no year to go shrinking about, trying to make yourself as inconspicuous as possible. It is the year to choose and wear your own decorations, gallantly and gaily.

And by decorations, we mean Hats. This spring we are going to come right out and admit that hats are decorations. This year's hat may keep out the rain, it may be sensible, it may guarantee the protection of your waveset, but it *still* can be decorative.

We have been driven into a corner (by we, we mean the entire feminine sex) by man's unreasoning malice towards women's hats. Heretofore we have banded together and answered in chorus "but they are, *so*, sensible," in an effort to convince both ourselves and the men.

Of course, women do not like hats merely because they are sensible. We like them when they are pretty and flattering and coquettish and spirit-lifting. We don't believe sensibleness alone necessarily makes a hat good—if it happens to be pretty and flattering and coquettish and spirit-lifting *and* sensible—so much the better. But we believe that hats are meant to be worn, honestly and frankly, as decoration. Once this is admitted, your position becomes unassailable. If your husband says, "My dear, what a silly hat"—the correct answer is "Yes, perhaps, but *isn't* it pretty?" Who will revile a bowl of roses because you can't cook them, or the Order of the Garter because it isn't elastic? Be shameless about it; regard your hat first and foremost as decoration—as something that adds to your effect.

See to it that you look at home in your decorative hat, too. If you feel sheepish with a rose over one eye, you'll look sheepish. If veils embarrass you, you'll look embarrassed with a veil. Choose a hat you can wear with confidence, with poise, with an air of knowing what you're about.

But (this is for your husband to quote) be sure when you are choosing for effect that the effect is really charming and not merely sensational. The idea is to look young, not hoydenish; flirtatious, not tipsy; charming, not wanton.

And having chosen your decoration, wear it with pride. One of the surest tests for choosing a hat is whether it adds to your assurance or frightens you a little bit. If you once find a hat in which you feel you can face the world, that hat is yours. Sell your bonds or your rings if you must, but have it! If you try on a hat that makes you feel that it is more important than you are, give it up without a second thought. For the fact that the hat looks important to you means automatically that *you* will look less important to yourself.

Now put on some sort of hat (we hope it is a pretty one), go and seat yourselves at your milliner's and say firmly and smilingly—"Show me some hats to make me look pretty, please."

1. Roses sprout wings on a yellow straw hat which sits right in the middle of your forehead; John-Frederics; Neiman-Marcus

2. Sally Victor rests huge silk roses over your brow, and nets her catch in a snood of light veiling

3. Walter Florell bunches violets on the brim of a white sailor

4. Daisies radiate cheerfully from the crown of a slightly unraveled straw hat by Walter Florell

5. Bergdorf Goodman covers your pate with white grosgrain and coronets your brow with flowers

6. Striped feathers angle off a flowery pinkish brown toque by John-Frederics; Neiman-Marcus

Pretty, please!

Stripes of the Evening

INGRID BERGMAN, SWEDISH STAR

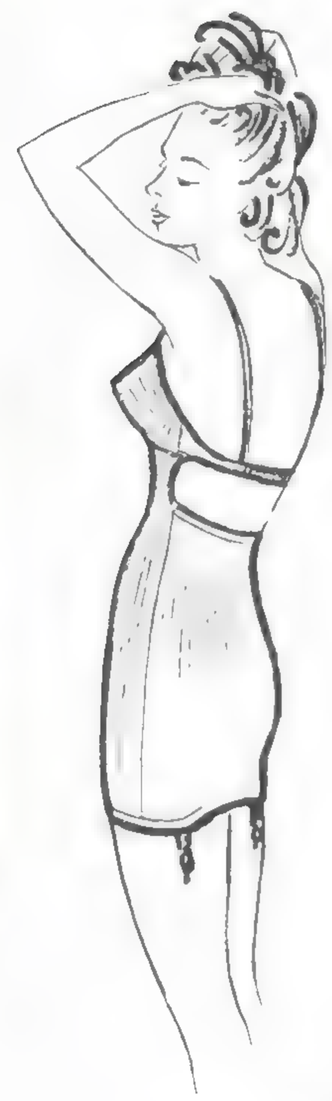
Above: Ingrid Bergman, clear-faced Swedish beauty who starred memorably in the movie "Intermezzo," and will soon star again, in "Joan of Arc." Here she wears a dress of black-and-white rayon taffeta; Henri Bendel

Opposite: Cabaña stripes—this spring you'll see stripes as wide as these—for a grand-entrance evening cape designed by Charles James. Front and back, it's slit to make sweeping wings. Falkenstein. Jewels; Olga Tritt

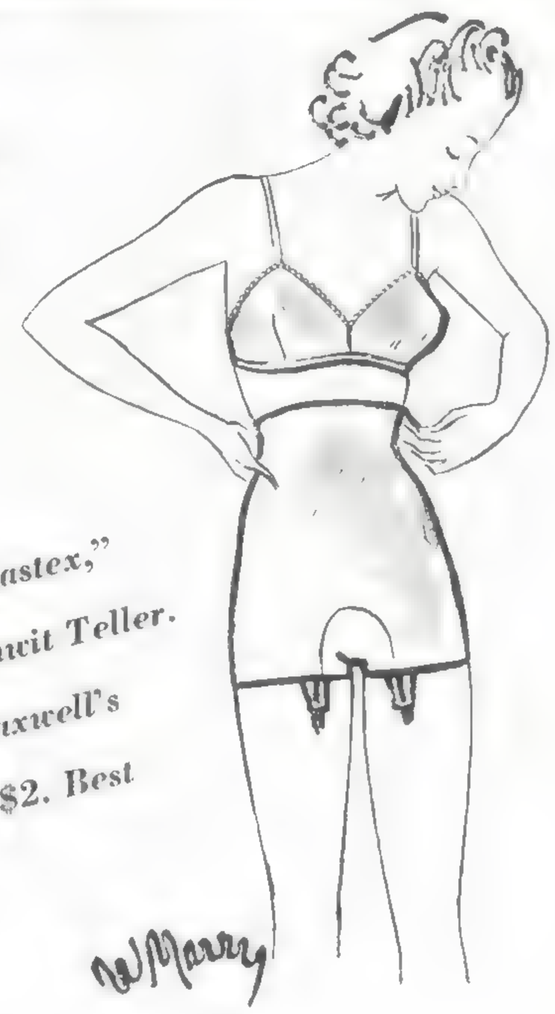
HORST

Under

HORST



Among spring's slimmest silhouettes—
this two-piece dress of navy-blue rayon crêpe,
with long-torso lines; Peck and Peck.
Under such clothes—corsets such as these



Vassar's light-weight all-in-one,
flexible as two pieces.
Approximately $7.50. Lord and Taylor

Pantie-girdle of cotton gabardine "Lastex,"
by Damsel of Hollywood. About $4. Bonwit Teller.
Hollywood-Maxwell's
piqué brassière. Around $2. Best

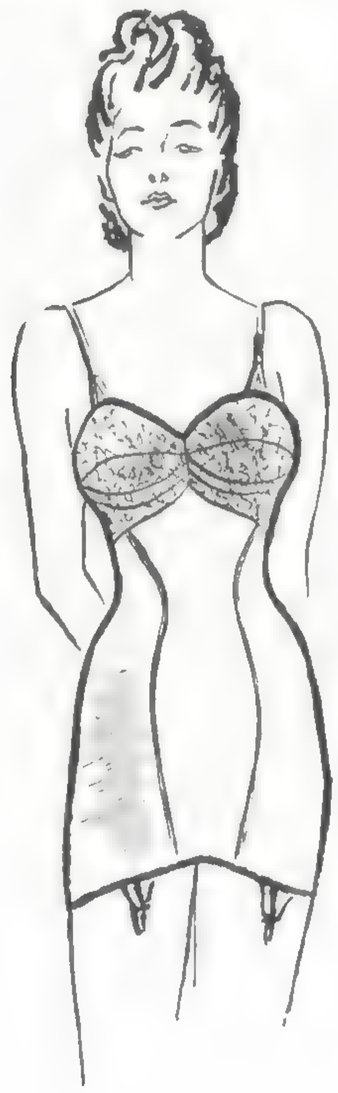
young clothes

Slim figures - slim prices: new corsets for spring

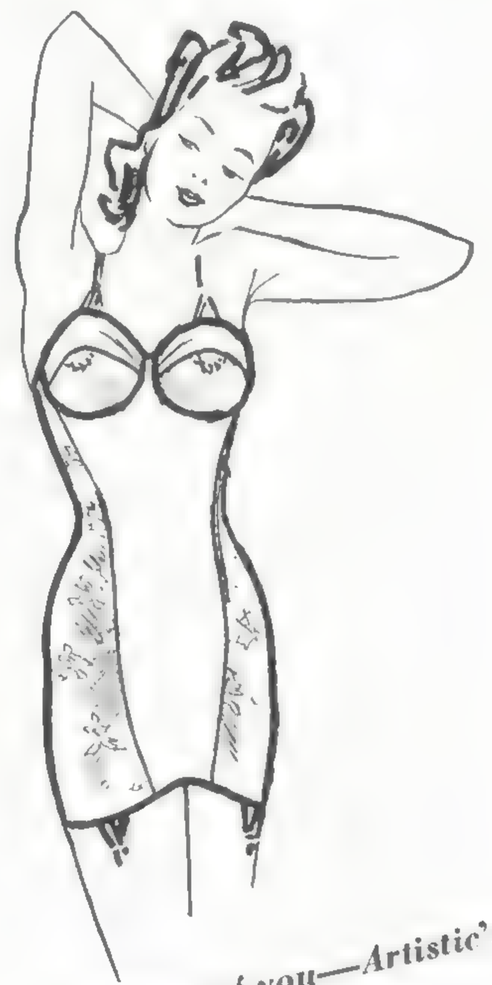
High-waisted Vassarette. About $7.50.
Vassarette adjustable, knitted brassière.
Under $2. Both; Lord and Taylor

Maiden Form's satin all-in-one,
designed especially for young, slender figures.
Talon-closed. Less than $8. McCreery

Evening pantie-girdle of net and satin,
by Munsingwear. Around $7.50. Model bandeau.
About $1. Both; Lord and Taylor



For smooth, unbroken lines
and tiny waist—Carter's all-in-one
of satin and figured net "Lastex."
Less than $7. At Wanamaker's



For the very slimmest of you—Artistic's
satin all-in-one with panel of French lace
"Lastique." Flex-Zip closing.
Around $10. Bloomingdale

UNDER TWENTY...
...
TONI FRISSELL

• • ON THE DOTTED LINE—CLOTHES UNDER $20 FOR YOU WHO ARE UNDER 20 YEARS

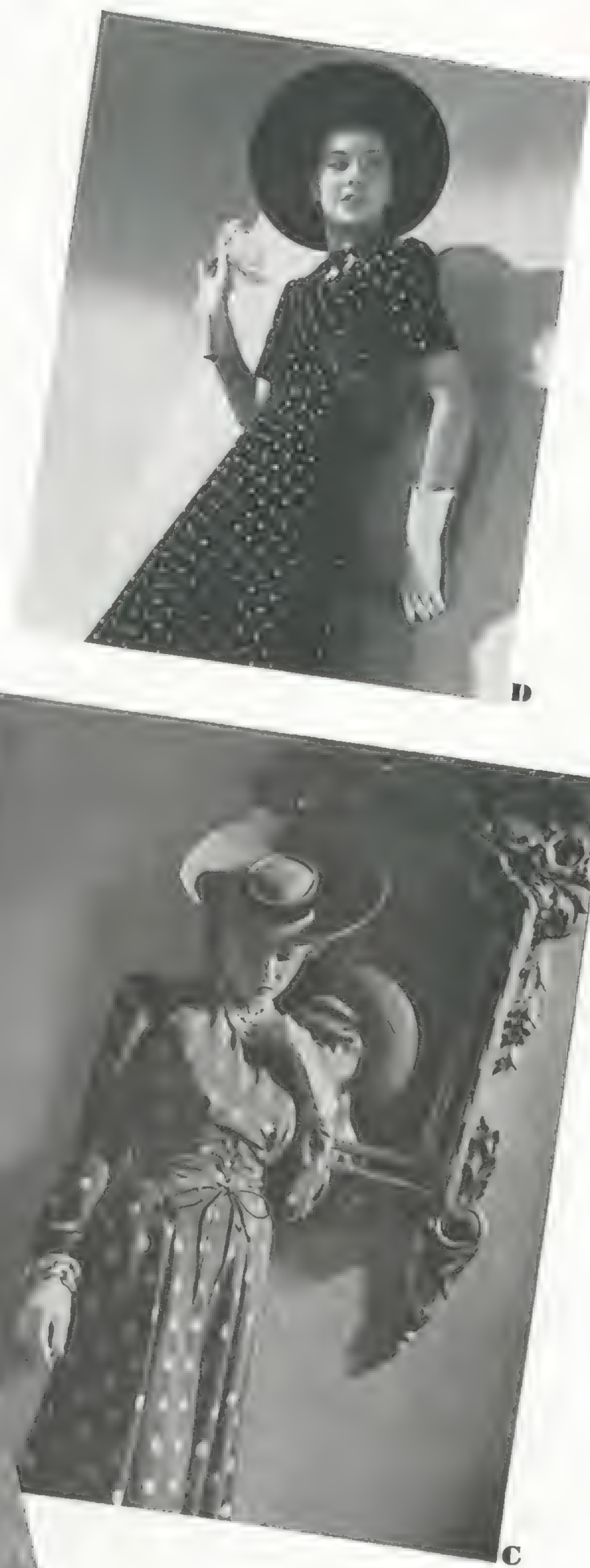
A. A flurry of white polka-dots on blue and on red for this short-sleeved dinner-dress and corseleted jacket. (Be glad it's springtime, polka-dot time, again.) Both of Crown-Tested rayon crêpe. Under $20

B. Rows of white dots on navy-blue Celanese rayon crêpe, for the town dress and the revers of the navy-blue jacket. Observe that there's no extraneous trimming—none's needed. Under $20. White toyo fedora

C. A mint of white coin-dots on grey Celanese rayon crêpe for a long-sleeved, high-necked dress. Though dotted prints look, somehow, like more $$ on the price-tag, this is under $20. Red felt hat

D. A snowfall of white dots on black rayon faille taffeta, for an Under-Twenty princesse dress that capitalizes on its simplicity, its crisp fabric, the fact that it's an Accessory Background. Under $20. Straw hat

• Dresses at Jane Engel; and at shops listed on page 138



D

C

B

EQUESTRIAN FABRICS

THEY'VE come trooping in, this spring—equestrian whipcords and coverts, in tans and browns and olive-drabs. They're at their best in unfussy coats and suits, tailored as carefully as good riding-clothes.

Well-groomed you will look, and pretty—through the clothes on these pages. Borrowed from men's fashions, they are cut on less stern lines. Men will approve—clothes like these they can understand.

Above, right: Showing the kinship of a classic top-coat, masculine, and a classic top-coat, feminine—this country vignette. The feminine version is of covert-cloth, in equestrian-tan. About $30; Bonwit Teller

Left: Attending indoor polo practice at New York City's Squadron A Armory—first, a whipcord suit, beige-and-brown striped, about $50. Felt hat, Best. Second, tan Botany covert-cloth suit, about $50. Saks-Fifth Avenue

Below: In the Saddlery of Abercrombie and Fitch, a long-jacket suit of imported tan English covert-cloth. Nice for country; nice, casually, in town. About $60. Dobbs hat. Abercrombie and Fitch

KARGER-PIX

EQUESTRIAN WHIPCORD

Whipcord for a trench-coat—snapped at the Squadron A Armory, where children are being schooled for a horse show in May. (Their instructor is Mrs. Alfred Tuckerman, mounted.) Hockanum olive-drab whipcord coat, about $40 at Mary Lewis' new shop—opening as you read this. Dobbs hat

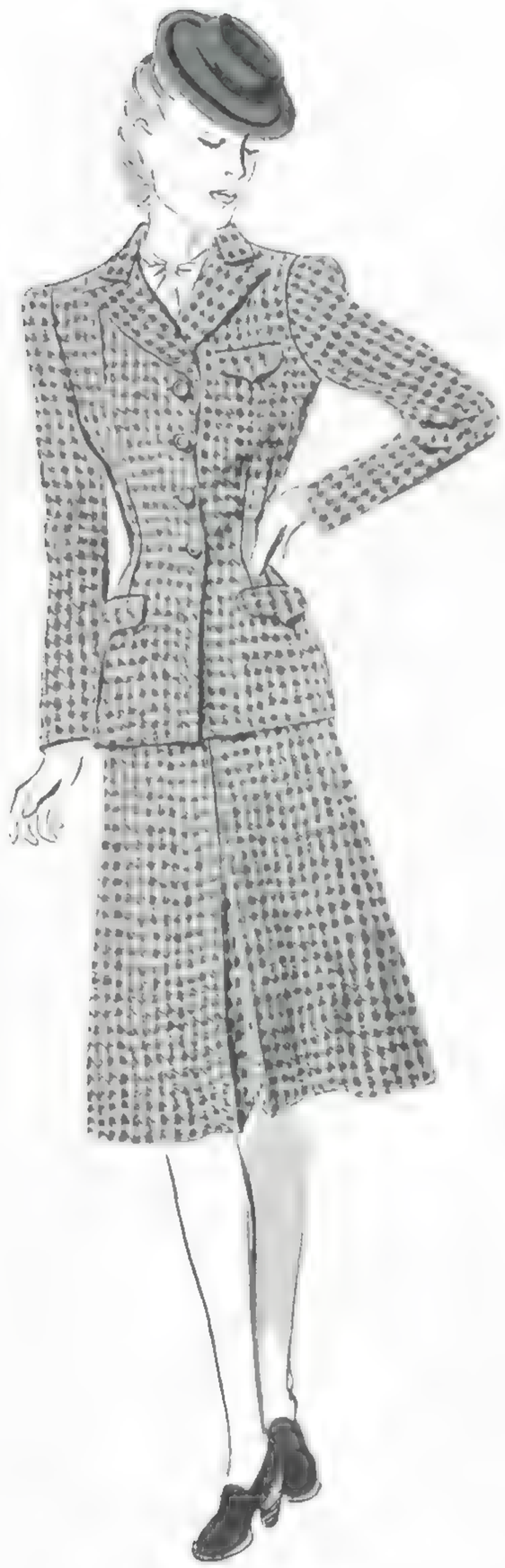
Suits—and the makings

THE SUIT: A boxy bolero topping a full-skirted dress—practically a spring Must. No. 8634.
THE FABRIC: Geometric print of black-and-white rayon surah. (Surah's a pet this year)

THE SUIT: Good in town, good in country. (A simple blouse goes along with it.) No. 8652.
THE FABRIC: Diagonal double-twill worsted in navy-blue—one colour for a spring uniform

THE SUIT: Nice for afternoon—its white blouse giving the important lingerie touch. No. 8657.
THE FABRIC: Crisp wool-and-silk bengaline in dull grey—a favourite colour this spring

THE SUIT: A collarless bolero (No. 8304)—plus a dress with long-torso lines (No. 8642).
THE FABRIC: A light-weight novelty rayon crêpe in navy-blue—again, that hardy perennial



THE SUIT: The long-torso look on this country-wise suit with a brief blouse. No. S-4203.
THE FABRIC: Classic light blue and white checked tweed—nice with brown, with grey

BACK VIEWS, SIZES, FABRIC SOURCES: PAGE 119

THE SUIT: Pouch-pocketed cardigan-jacket over a simple dress. Couturier Design No. 312.
THE FABRIC: Three-toned, scroll-printed silk in soft blue, black, and white—good with black

Designs for dressmaking

The evening is young

TONI FRISSELL

THE feminine young, these days, have their own convictions about clothes—especially in the field of evening clothes. They've evolved a sort of group philosophy. They like white because it prettifies them; because it stands out. They like graceful skirts that let them Conga without tripping. They like cover-up dresses for everything except the most formal occasions. They think obvious, sliced-down-to-here décolletages naïve. They like to look young—and their beaux and their families like that. Like it a lot.

Above: The sheer, shirt-waist sort of dinner-dress that's taking bows this spring—perfect for the Easter holidays and the spring festivities. It's of sheer white rayon crêpe, pleated, tiny-sleeved. About $20; Carolyn dress at Arnold Constable

Skylark!

IT'S GRAND FOR THE BLUES

and the pinks, browns, rosy tans, greys, greens, pastels, beige, black or white

•

MAKE UP TO THE NEW SPRING COLORS!

This year, don't let make-up "date" you, or nobody else will! The vivid new spring clothes *insist* on the new Barbara Gould complexion shade called "Skylark." It gives you that fragile sort of surreality—a sophisticated angel from a poet's lovely dream.

But don't breathe the *real* secret—which is that "Skylark's" azure tone *blends* with new colors, yet emphasizes *you*. It lets your personality triumph over springtime's gay garden of clothes... as a "Skylark" wings above earth-bound flowers.

Face Powder	$1.00
Cream Rouge	.85
Compact Rouge	.85
Lipstick	1.00
Nail Polish	.25

Barbara Gould INC.

DISTRIBUTORS, NEW YORK

Braemar "Aristocrats" are Sheer Cashmere Beauty

BRAEMAR Music has a word for these lovely new Scotch cashmeres —*pianissimo!* For theirs is an almost "liquid" lightness and softness. And their comely colors are pure melody! More old-world craftsmanship from the kingmaker of fine sweaters—Braemar of Scotland. In natural and new pastels. Slip-on, $13.95. Cardigan, $15.95.

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HARTFORD • MINNEAPOLIS • ST. LOUIS • PALM BEACH • MIAMI BEACH

DISCOVERIES IN BEAUTY

The round, flat disk above is Bellin's Wonderstoen, the bone-dry hair eraser, done up in a brand-new container, complete with file. See text below for details

FOR thirty-four years, Bellin's Wonderstoen has been doing its lightning-quick job of erasing excess hair. And, we venture to say, for thirty-four years, it has been a source of amusement to its users. At any rate, it is not our idea of a dull chore to wield this innocent-looking, violet cake and watch its successful progress over arms and legs. You see it above in its new dress, but, fundamentally, it is still the same quick, dry-method, odourless hair eraser that has stood the test of time.

On the twentieth floor of 515 Madison Avenue, is a small beauty salon bearing the name of Sallye Harmer. If you are an individual with ideas about individual skin care, you will find this salon one big sympathetic ear, for the whole Sallye Harmer theory is just that. You are charted, and analysed, and studied, until your every problem is down in black and white. From there, you go, via the chart, to Lansdowne, Pennsylvania, where your individual creams are made up for you, according to instructions listed. From then on, the problem is yours, but it isn't such a problem, if you use these carefully prepared creams and lotions faithfully and as indicated. All Sallye Harmer preparations are made in their own chemical laboratories, and are sent, strictly fresh, directly to you. You'll find them simple, pleasant, and effective, unexpectedly kind to your cosmetic budget.

In the photograph below are two very simple, very good attributes to a scrupulously clean, fresh skin. Grace Donohue's Colloidal Sulphur Cleanser, which has been embellishing fair complexions for some time and is our idea of a really superior cleanser—and the new little Complexion Brush, which is fine and soft and shaped so that you can weave in and out of difficult corners. In addition to these two items, we have also become well, and happily, acquainted with Grace Donohue's Night Cream, a rich, highly concentrated preparation, especially for dry skins.

VOGUE STUDIOS

Grace Donohue's Colloidal Sulphur Cleanser, conveniently shaped like soap, and her new Complexion Brush go hand-in-hand. See text above for details

Maine-Chance-in-Town

FOR A COMPLETE DO-OVER

Have alterations made on your figure at the Elizabeth Arden Salon, and avoid having to have alterations made on your clothes.

Are you a perfect 12 . . 14 . . or . . 16?

Could your waistline do with a little whittling?

Are there pounds and inches you'd be happier without?

Does your skin have The Elizabeth Arden Look?

Can you apply your make-up in a professional way?

Is your coiffure both chic and becoming?

FOR THE FACE . . .
The incomparable Elizabeth Arden Face Treatments plus private make-up instruction.

FOR THE FIGURE . . .
Exercise . . . Body Massage . . . the Ardena Bath, all personally supervised.

FOR THE HAIR . . .
A coiffure designed for you, with chic, becomingness, and practicality in mind

Everyone has heard of the miracles Elizabeth Arden has achieved at her summer place, Maine Chance. No one knows better than Elizabeth Arden how to make women beautiful, and now she gives every woman her *main chance* for loveliness. This course in head-to-toe beauty is patterned exactly after the Maine Chance routine.

Every Maine-Chance-in-Town course is custom-planned, based on your individual needs. Do come in for a consultation—quite without obligation—you will be told how long it will take and how much it will cost for Elizabeth Arden to turn you into the woman of your dreams.

• *There are also Elizabeth Arden Classes in Exercise . . . Dancing . . . Make-Up. Please telephone for prices.*

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK • PLAZA 3-5846

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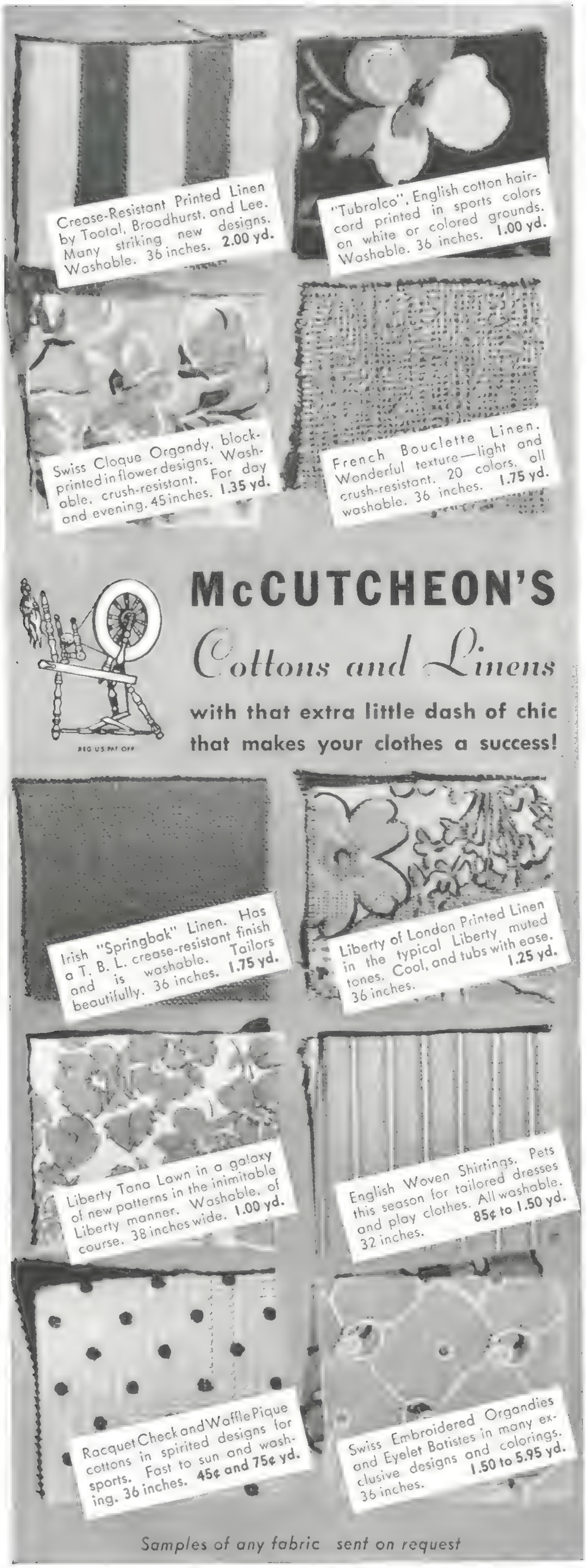
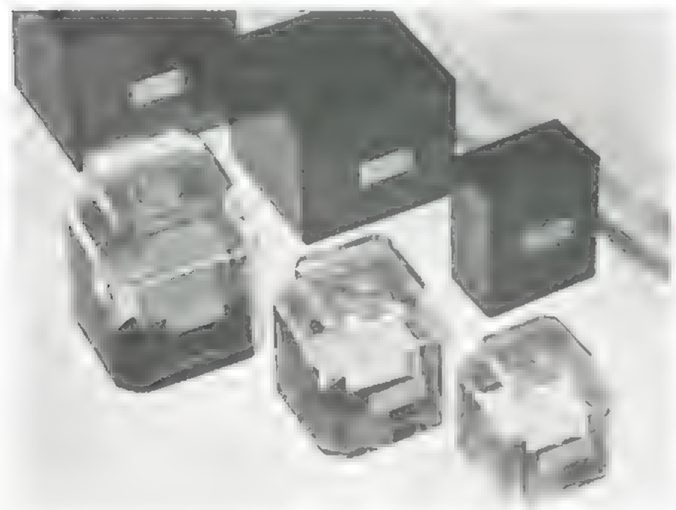


Fifth Avenue at 49th Street, opposite Rockefeller Center, New York

DISCOVERIES IN BEAUTY



"Wild Cyclamen" is a delicate, whispery flower perfume by Blossom Fragrance. In square-cut, handsome bottles, it is available at Georg Jensen

PERHAPS you have been moaning recently about the deplorable luck you have with your nails. They're rough, they split, they catch. They have been partially torn off, with the result that you have had to sacrifice the whole nail. There is a preparation called "Nail-On," which mends these semi-breaks with great success and holds a split together, till it grows out to a fileable length. You apply it over and under the break, or split, and then plaster on a small piece of cleansing tissue, which aids the strengthening process. If you invest in this saver of nails, be sure to follow directions down to the minutest detail. At department stores throughout the country.

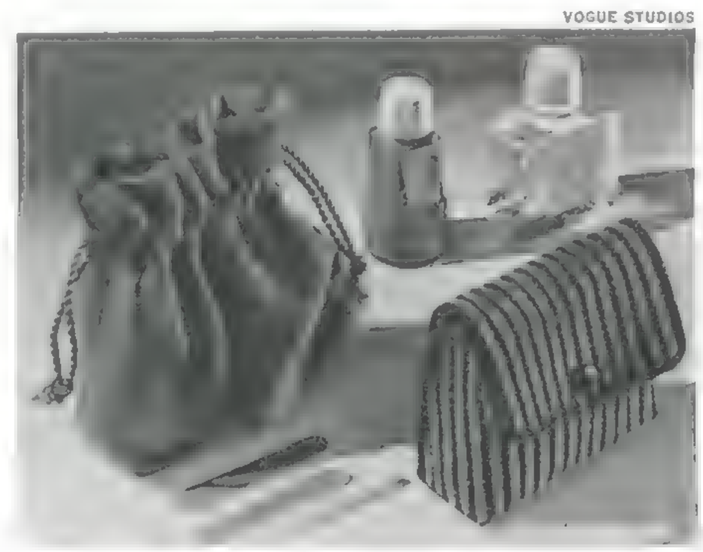
It is our inclination to put rose-coloured borders and floral horseshoes around anything we write about Hinds Honey and Almond Cream. And when so beloved and timeless a product so much as changes a comma on the label, we seize on it as worthy of mention. Now, however, we have real news to offer, for Hinds has produced a Hand Cream for those of you who get tired of tipping the bottle. This was done, so the Hinds people tell us, because they had so many requests from all of you for Hinds Cream in jar form. So here it is.

Still on the subject of hands, Peggy Sage has introduced a compact little set known as "Trillium." It holds polish (a choice of Fez, Mantilla, Heartbreak, or Nosegay), Lubricant Polish Remover, and Satinbase, to be used over and under your polish, as added protection and an added sheen.

If you have a tendency to chapped lips, try Tourneur's new white Lip Pomade. Being colourless, it is unnoticeable over or under lipstick. Use just a light film, and let it set. Perfect to keep in the pocket of your country ulster.

Don Juan's newest lipstick colour bears the topical name of "Military Red," and is the colour that marked so many of the clothes in the Paris Collections. A clear red such as this is the basis of your lipstick wardrobe—always good, always flattering. Don Juan is the lipstick that has such a pertinacious disposition—it stays with you from soup to nuts.

VOGUE STUDIOS



Revlon's new Purse Pouch holds lipstick and polish to match. "Quick Trick," in new dress, is a compact miracle of polish, remover, and emery-boards

Roses-and-Spice

FOR REMEMBRANCE

A lively fragrance with the radiant freshness of springtime and youth, inspired by the gay femininity and bewitching charms of the vivacious ladies of Early American days. Perfect tribute to American verve, to the whimsical tempo of this romantic season. The colorfully painted, antique-type bottles are encased in daintily decorated oval boxes, brightly lined with red-and-white striped percale. In various sizes from $1.25 to $7.50.

*Trade Mark Reg. U. S. Pat. Off. SHULTON, Inc., Rockefeller Center, 630 Fifth Avenue, New York City

Crown Tested Rayon Fabrics

Full length coat ensemble, in sizes ranging from 16 to 44. Slimly belted, beautifully detailed, with panels of fine tucking for slender vertical lines on both coat and dress. In a Crown Tested Rayon Sheer... at fine stores everywhere. For the store near you write to...

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The First Name in Rayon...
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TWO LADIES OF THE RENAISSANCE

(Continued from page 70) King Charles VIII. of France. But his request arrived a little too late, since the Princess had already, but in secret, been affianced to the Duke of Ferrara. The brilliant *cortège* and cavalcade that finally escorted her from Florence to Ferrara (she, all the while, riding on a white horse and dressed in black velvet, adorned with numberless pearls, a black cape, and a little black hat from which a panache of flaring white feathers emerged) set forth from the Medici's palace, where, during a seven days' festival, the Princess had been the guest of Lorenzo and his brother.

Botticelli's Venus, which has proved the centre of attraction at the show on Fifty-Third Street—completely putting the noses of Raphael and Michelangelo out of joint—, was painted in 1485, when the artist had reached the age of forty-five and before his religious conversion by Savanarola. The picture is somewhat lightly sketched, on canvas. When, on its arrival in New York, it was removed from its (we must confess, atrocious) frame, the folded over edges of the canvas showed clearly that its colours had decreased a good deal in brilliance and ardour.

THE FIRST GREAT NUDE

This "Birth of Venus," it might be explained, was the first profane nude of any renown to be painted in Europe; painters having previously confined their nudes to more or less errant Biblical characters—Lilith, Salome, and, very principally, Eve, our ever charming, but once in a while erring mother. For well over four hundred years, people have a good deal wondered at the immodesty of Simonetta Vespucci, the wife of a reputable merchant, flauntingly exposing herself in a garb so paralleling that of Lady Godiva at Coventry. But we must hasten, a little tardily, it is true, to absolve Simonetta from the stigma of having actually posed for this masterpiece, and perhaps even for those of Pollaiuolo, Ghirlandaio, and Piero di Cosimo, all of whom made images of her, since the poor girl had lain in her grave for a nine years' slumber before Lorenzo the Magnificent ordered the picture from Botticelli's hand.

The Italian exhibition at the Modern Museum itself includes twenty-eight examples of Renaissance art. One of the sculptures, "The Annunciation," is by Andrea della Robbia. There are also Laurana's "Eleonora;" Michelangelo's "Madonna and Child," 1504; Bernini's animated portrait of his mistress, Costanza Buonarelli, 1625; Donatello's "Bust of a Young Man," 1440; Verrocchio's somewhat self-satisfied "David," 1476; and Pollaiuolo's "Heracles and Antæus," 1460.

The Italian exhibit includes a good many canvases, many masterpieces of the first order—particularly the Fra Angelico; Raphael's "The Madonna of the Chair," 1512; Giovanni Bellini's "Madonna," 1515; Masaccio's "Crucifixion," 1426 (painted when the artist was twenty-five); Mantegna's "St. George," 1462; and Titian's haunting and crepuscular likeness of Pope Paul III. (1543).

But, despite the great Titian, the Raphael, the Bellini, and the others, it is still the sculptures which impart to the Italian show its really significant character—the quality in it of freshness and youth! How modern these seven statues seem: how convincingly they prove to us that there is no such thing as ancient art or modern art; that there is only good art and bad art; that the youngest art may still, today, be the art of the Sumerians, and that the oldest art of all is the banal, insincere, and "hack" art of ten, twenty, or fifty years ago.

And, finally, how clearly we see (in the modern show, on the ground floor at the Museum) that the large female torso by Maillol; the beautiful life-size figure of Assia, by Despiau, and the attenuated and kneeling figure by Lehmbruck, all, in reality, fit naturally into the best categories of ancient sculpture since, being completely satisfying works of art, they bear no visible date and express no transitory age.

To see such sculptures has been a tonic experience for New Yorkers long exposed to shows of wholly indifferent sculpture. Few rituals are more boring or spirit-blighting than viewing the work of hack or fashionable sculptors, with their toned-down insincerities, their meaningless mannerisms, the obviously derivative nature of their inspiration and their passion for photographic exactitude.

FACILITY IN SCULPTURE

Of all the creative arts, sculpture is the least difficult to acquire proficiency in. Anybody, with a modicum of effort, can become reasonably good at it. Give a Hottentot—any Hottentot—an armature, some modelling clay, a few tools of wood, ivory, or wire, a sitter of sorts, and, above all—the hack's indispensable aid—the calipers (a device for measuring diameters and exactly comparing the clay with the model), and he will, with a little practice, soon achieve masterpieces of literal representation. But sculptures conceived and executed in the manner indicated have an irritating way of remaining, not only inert, but dead. For a sculptor to travel the distance between merely photographic images and the masterpieces of the fifth and sixth century Greeks, the ancient Egyptians, the sculptures of the Gothic or Renaissance masters (whose major works are filled with so intense a fire that they never fade, die, or grow cold) is a journey involving infinite distances and incredible perils.

In a wholly magical way, the spirit in a work of sculpture (whether in marble, bronze, or clay) must develop interiorly. It can not, from the surface, permeate and impregnate the mass. To model your material with intelligence, skill, and some show of grace, is already something. To impart a picturesque or striking quality to it is a still greater achievement. But to *animate* it, to fill its entire mass with tenderness, spirit, and mystery, is a miracle of a wholly different order. In the best works of the true masters—in our Eleonora of Aragon, for example—the unessential details are all subordinated to the interior life of the marble. It will be noted that—partly by the simplification of its modelled surfaces—a mysterious equilibrium has been set up between the sitter's purely physical aspects, the living spirit that (Continued on page 109)

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LENTHÉRIC · confetti
a new gala perfume by
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SMART SHOES FOR SMART PEOPLE

IN EVERY *walk* OF LIFE

STYLIST
An Arnold Townstyle

You'll *walk*, in these shoes, and love it! Far afield. All around the town. Wherever there are things to do and people to see.

This season, as always, let Arnold Authentics be your guides for style; your friends for comfort. Their Glove Grip construction guarantees that they will fit . . . and that they will give you just enough support in just the right places. Your local Arnold dealer has Authentics and Townstyles in many styles, colors and leathers.

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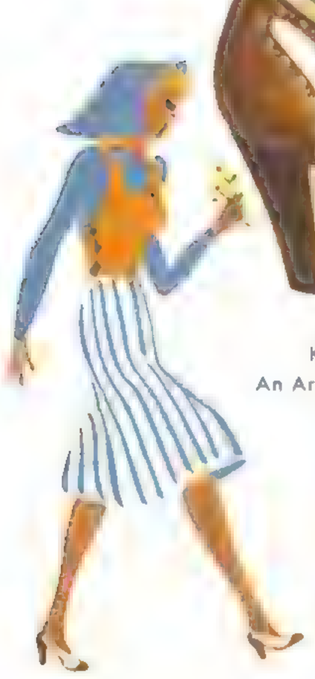
KENBURY
An Arnold Townstyle



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York — Newswanger's
Youngstown — Strouss-Hirshberg

ARNOLD *Authentics*

TWO LADIES OF THE RENAISSANCE

(Continued from page 106) animated her, and the very special nature of the sculptor's vision or philosophical viewpoint.

This Princess seems literally to haunt the room in which she is immured. If, some day, you would prove it, try darkening her chamber; closing the doors, and putting a lighted taper near her translucent, doeskin cheek. Soon she will begin speaking to you, telling you, in a strange whisper, tales of ancient days; of the loves and lives of the d'Estes; of violets in Parma, of plots against the Medicis and of cruel wars in Ferrara, Modena, and Reggio.

Nothing, in judging sculpture, is more dangerous than the belief that "likeness" is ever the aim of a true artist. Michelangelo, after working ceaselessly on his David; after making it the exact likeness of a muscular young man, and sensing that the life in it was more external than profound (the composition being obviously disrupted by the haphazard accumulation of muscles, without particular attention to its æsthetic correlation or interior rhythm), beat it repeatedly with his mallet, begging it, conjuring it, *ordering* it, to come to life.

The really true portraitists were all principally concerned with the solution of that infinitely varying problem, the mystery of the human soul. For a soul, as only the great masters know, has a colour, atmosphere, and heat of its own. Actually, to create spirit, in a bronze or marble; to quicken and infuse it, is hardly a task for mortal men.

The portrait busts of the ancient masters certainly do not live because of any exact and detailed likeness in them. For, in sculpture, that kind of mimicry is little short of embarrassing. It may be arresting—as so much of our modern sculpture is—but it only remains so in the worst sense. Certainly one could not very well live comfortably in the same room with it.

Connoisseurs in pleasure—those who take delight in veritable works of art—would do well, in estimating the worth of a sculpture, not to seek a surface likeness in it, and not to be fooled by any arresting or astounding effects which it may at first offer us, but to search out quite other and more esoteric qualities in it: the sense of its inner and vivifying spirit; the continuing rhythm of its composition, as a whole; the æsthetic unification of its non-essential details; the depth of the sculptor's simplicity, reverence, and feeling; his philosophical detachment from the agitations of the outside world, and, finally, the sensitivity with which he has treated his material, whether plaster, clay, or stone.

If these two excellent shows—the Italian exhibit and the great group of modern masters—serve to convince our public that the best ancient art is, being self-renewing, really modern in its character, and that (on the other side of the medal) the finer works of Cézanne, Degas, Renoir, Rouault, Seurat, and the rest have already taken their place beside the masterpieces of bygone days, The Museum of Modern Art will not have been built in vain.

LONG SWEATER—SHORT WORK

CHURCHILL

'Way down over your hips—almost like a short box-coat—comes this sweater you can knit yourself. You'll complete it in practically no time if you make it of Fleisher's bright red, ever-so-heavy wool. (It's a knitting axiom...the bulkier the yarn, the quicker the knitting.) Take it North, to wear with your tweeds—especially those with a sprinkling of red. Take it South, to wear over your white sports clothes on coolish days. For knitting instructions and yarn, write to Sara Hadley. For knitting instructions only, send a stamped, self-addressed envelope to Vogue

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Favorite of the Month

DESIGN PATENTED

A padded belt through loops at the top of it, a level, stand-upable surface at the bottom of it, chic written all over it! Of fine Calf or Patent in the color you want, at your favorite store.

$5 Slightly higher West of the Rockies

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OF ENKA RAYON

Left: Easy to pack, perfect to wear, a novelty floral sheer in Enka Rayon. $7.95 • *Right:* Jacket dress in an Enka Rayon baguette print with matching sheer blouse. $10.95 • Both at the Nelly Don store in your city.

Nelly Don Travel Prints

On a Cook's tour or gadding about town, you will want these travel-wise prints. The Enka Fashion Approved Tag is your guide to smart new fashions in quality fabric.

This Enka Fashion Approved Tag is the symbol of verified quality and approved fashion.

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SPRING—AND A WHITE BLOUSE

ONE way of achieving that functional White Touch this spring is via blouses. Here are three that do the trick... and each has a Special Destiny. One has an affinity for tweeds. One falls in the tailored category. One takes its place with soft suits. (Pages 86 and 87 show these three kinds of suits.) But notice—even the man-tailored blouse just below has feminine touches...in the gold-metal buttons, initials, pleats.

With your tweed suit—this man-style shirt of white chamois-skin rayon, long-sleeved and gilt-buttoned. Less than $9; Bonwit Teller

With your tailored suit—Brigance's white bird's-eye piqué blouse, with collar and cuffs of organdie. Under $7. Lord and Taylor

With your soft suit—white organdie blouse; embroidered collar, cuffs; crocheted buttons. By Brigance. About $13. Lord and Taylor

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No. 5*
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GARDENIA
GLAMOUR*
CUIR DE RUSSIE [RUSSIA LEATHER]
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You'll want these indispensables for your new spring suit. They're authentic tailored fashions that are in advance of the spring tailored vogue. Especially appealing are the details, the finished perfection and fit. Of fine, tubbable, diagonal Cameo Crepe, woven with Celanese* rayon yarn. In luscious spring shades.

MARKAY WAIST HOUSE
525 Seventh Ave. New York City

LITTLE PARIS BOOTS FOR THE HOUSE

PULLED high over the instep, by day and by night, are some of the newest shoes in Paris—as you see on pages 60 and 61. On this page, you see how Paris suggests you swathe your ankles in the bedroom, too.

The boot is the solution...such decorative boots as these. They're easy to slip into. They're as comfortable as no shoes at all. And some of them transplant to other scenes—your own dining-room or terrace, perhaps, or the beach.

Hand-knitted of bright red wool, with soft red and blue kid soles—Cedric's house slippers destined to pair off with a woollen robe or a tailored house-coat. Or they could go down by the sea with a red, white, and blue beach costume

Joseph Casale, the Parisian shoemaker, designed these boots of red-and-blue brocaded taffeta. The slightly lifted soles, the satin borders are red, with blue hand-stitching. Nice with négligés, with dinner-at-home costumes

AGNETA FISCHER

More slippers from Cedric of Paris. These are of felt—royal-blue, with pale blue lacing and stitching. Again—the soles are slightly raised. Again—the heels are non-existent, so you slip into them quick-as-a-flash

LET *Highlights* GLORIFY YOUR HAIR

IT'S SO EASY — SO QUICK THIS MODERN WAY!

When hair has lost "sparkle", becomes dull and drab, perhaps flecked with gray—this modern Rap-I-Dol Shampoo Tint Method can help you retain a youthful appearance.

For Rap-I-Dol, unlike old-fashioned ways, is one *complete* pleasant treatment. It not only shampoos and reconditions but tints inside the hair to just the shade you desire and glorifies the visible side with shimmering, lustrous highlights. You'll like the way it enhances the beauty of your waves.

At any modern beauty salon look for the dependable Rap-I-Dol Tint Tray containing all eighteen glorious natural-looking shades, from Golden Blonde to Raven Black. Choose yours with the aid of the Rap-I-Dol Comparison Chart—you'll thrill to the youthful appearance that can be yours!

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the Milk of Magnesia acts on the excess acid accumulations on your skin

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No doubt you've tried many kinds of creams in an effort to keep your skin fresh, supple, younger-looking and lovely. You've worked to prevent blemishes such as enlarged pores, oily shine, blackheads or dry, rough, scaly skin.

Now try these new-type creams made with acid-neutralizing Milk of Magnesia!

What they do. You know that Milk of Magnesia acts *internally* to relieve excess gastric acidity. In somewhat the same way these unique Milk of Magnesia creams have a beneficial action *externally* on the excess fatty acid accumulations on the skin.

PHILLIPS' MILK OF MAGNESIA TEXTURE CREAM. Put this remarkable cream to work on your skin! It offers the acid-neutralizing benefits of Milk of Magnesia in a form which holds it on the skin long enough to be really effective. It also contains cholesterol, which, by retaining moisture, helps to keep your skin soft, firm, supple—more youthful looking.

Prepares the skin for make-up Phillips' Texture Cream is a marvelous foundation for make-up because it really *prepares* the skin—smoothing away roughness and relieving excess oiliness so that powder and rouge go on evenly and adhere firmly for hours.

PHILLIPS' MILK OF MAGNESIA CLEANSING CREAM. And here's a new idea in cleansing creams and a new thoroughness. The Milk of Magnesia not only cleanses away the surface dirt, but gets into the minute pore openings, neutralizing the excess acid accumulations as it cleans. You'll love the way your skin *looks* and *feels* after a cleansing with this cream!

2 SIZES 30c AND 60c

PHILLIPS' *milk of magnesia* CREAMS

Texture Cream • Cleansing Cream

THE HAWAIIAN WAY

WHEN you think of Hawaii you think first of a full-blown moon, palm fronds waving, and a procession of beautiful, gay, brown people. This particular magic belongs to the island, but the traditions of every-day life—especially in the preparation of food—are easily adaptable to our own way of life.

Hawaii has become more and more popular as a resort with Americans—especially our younger-married ones. They, as well as the year-round residents of Hawaii, revive with pleasure the old and traditional customs of the island. One of the most charming you would find is the *luau*, a native dinner served according to tradition. If you were to go to one of these *luaus*, you would find a lei of flowers hanging over the back of your chair. If a tablecloth were used, it would be covered with greenery. Otherwise, the table itself would be massed with green leaves and ferns, for the Hawaiian hostess goes to great trouble to make a beautiful table-setting, using the native flora—hibiscus blossoms, ginger flowers, bougainvillea, gardenias—melons and pineapples. As a matter of fact, pineapple on the table—either as decoration or as food—is a sort of hall-mark of Hawaiian entertainment. It finds its way not only into many parts of the scenery, but also into countless native recipes.

There are no knives or forks or service-plates at one of these truly traditional native Hawaiian feasts; only small bowls, or calabashes, and little plates (like bread-and-butter plates) made of dark brown *koa* wood. A large wooden finger-bowl is passed about the table, both before and after a meal. Eating is enviably simple. The food, resting upon leaves, is eaten with the fingers. The cold food is placed on the table before the guests arrive; then all the hot dishes, so that you can tell at one glance what's ahead of you.

Although cocktails may be as varied in Hawaii as in New York, one of the most popular is that made of a native gin, *oke*, which is conjured up from the root of a ti-plant and served both as a before- and after-dinner drink. Soup is always absent from the *luau* menu; and any one but a native might be startled to see plates of raw fish before him; or Salmon Lomi, a sort of salad made of pickled fish. A few guests might not take favourably to raw crab; or a delicate portion of seaweed, rolled into a great salty ball; or fresh squid, salted and raw, or boiled with coconut. But there are plenty of native dishes to suit the American taste.

A whole roast pig is the pièce de résistance. The pig, wrapped in ti-leaves, is filled with hot stones instead of stuffing. It is then placed in an underground oven, called an *imu*, which is formed of hot stones. Bananas and sweet potatoes, left in their skins, are placed around the pig; they are all covered with ti-leaves and left to steam for several hours. At a smaller *luau*, the pig is sometimes cut up, and each piece wrapped in ti-leaves and then steamed in the ground. Inside each small bundle—or *laulau*—is the leaf of the taro plant, which is similar to spinach, only much finer in texture. Fish is often cooked in the *imu* with the pig; or it is wrapped in ti-leaves and broiled over coals. A fish for each guest, wrapped in the leaves, is then put at each place. Golden mullet is a favourite fish.

At each place, at the left of the guest, is a little *koa* wood plate of condiments: Hawaiian red crystal salt, little chilli peppers, small green onions, and a preparation of kukui nut, roasted and pounded with salt. And each has a bowl of *poi*, a taro root paste that is their counterpart of our bread.

There are usually two or three kinds of pudding, as well as fruit, for dessert. A *Haupia* pudding, for instance, is very popular. This is rather like blanc mange and is made of *pia* (starch) and coconut milk. Then there is *Poi Palau*, a sweet potato pudding—quite a dish for the Hawaiian *hoi polloi*, in spite of its potato background. The potatoes are boiled and mashed, and the juice of grated coconuts is beaten into them, and a bit of brown sugar is added.

There is always some kind of entertainment during dinner, and here again tradition is the byword. As a rule, there are native singing boys and dancing hula girls. Of course, these amusements are particularly adaptable to the out-of-doors setting of the tables. So great is the love of eating in the open that when Princess David Kawaranakoa, who gives the most famous *luaus*, had too many guests to fit on her veranda, she had a marquee built for the occasion, joining her house.

Pig and chicken are the favourite meats, and fish, raw or dried, is an important part of the fare. All over the island you will find walled fish-ponds built near the bays and close to the sea. The stone walls around them are so old that no one remembers when they were built. Long ago, any one who owned land on a grant from the King built his own fish-pond; but the natives maintain that no one has ever seen them being constructed. They tell you of a legend that the ponds were built at night by the *Menehunes*, or pigmies, from the mountains, who carried the rocks down one by one, at the request of the owners. Occasionally you will see an unfinished wall; the natives explain this simply: the sun came up before the *Menehunes* had completed their work.

It might be fun to have your cook try some of the following native recipes, most of which were given to us by Mrs. Mary Gunn, who has lived for many years in Hawaii. As you can see, several of them are pineapple ones—a Hawaiian specialty very easy to adapt to our own summer menus.

CHOPS WITH PINEAPPLE

(*four servings*)

1 English mutton-chops
4 slices of canned pineapple
1 teaspoonful of chopped parsley
salt, pepper, paprika

Broil or fry chops. Season with salt, pepper, and paprika. Dip slices of pineapple into flour and fry in butter to a golden-brown. Place on a serving-dish, and cover each slice with a chop. Sprinkle with chopped parsley and paprika.

LOBSTER LUAU

Boil the lobster and remove from shell. Cut up into little squares and mix with spinach chopped very fine. Serve with any sauce you prefer.

HAWAIIAN CHICKEN DISH

Fricassee the chicken in the usual way, adding a slice of onion, salt and pep- (Continued on page 116)

Your Belt for March

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Issued by the Harris Tweed Association Ltd., 5 Coleman Street, London, England.

THE HAWAIIAN WAY

(Continued from page 114) per for flavouring, and a cupful of diced celery. When the chicken is tender, remove it from the pan and strain the broth. Discard the onion, but reserve the celery for the casserole.

Place slices of broiled sugar-cured ham in the bottom of a large casserole, adding two well-drained Hawaiian pineapple gems and two canned artichoke hearts for each serving, the celery, and the chicken (which has been removed from the bone).

Skim the fat from the broth, and use the broth in making the fricassee sauce. Melt two tablespoonfuls of butter and stir in two tablespoonfuls of flour for each cup and a half of broth. Stir until smooth and slightly thickened. Pour this over the chicken in the casserole.

Prepare dumplings in the usual way. Add ground cooked chicken livers, or calves' liver. Drop on top of the casserole mixture. Cover and place in a moderately hot oven (400° Fahrenheit) for fifteen minutes, or until the dumplings are done.

Before serving, sprinkle with freshly grated coconut that has been toasted. Serve with boiled rice. (A stewing chicken weighing four and a quarter pounds—dressed weight—will serve six.)

CHICKEN LUAU

1 whole chicken, cut up and stewed
1 peck of spinach
2 coconuts

Grate the coconuts. Mix the juice obtained with the coconut milk, and strain through cheese-cloth. Cook the spinach in the regular way. When it is cooked, drain, and chop very fine. When the chicken is stewed, add the coconut milk you have strained and the spinach, and mix together.

SALMON LOMI

1 pound of salt or smoked salmon
6 large fresh tomatoes
2 large onions, chopped
half of a green pepper

Pick the salmon into small pieces. Peel and slice the tomatoes. Mix the salmon, tomatoes, onions, and pepper together with a little chopped ice. Serve in individual bowls.

MARSHMALLOW-PINEAPPLE DESSERT
(for eight servings)

¾ pound of marshmallows
½ pint of light cream
1 small tin of pineapple gems

Cut the marshmallows into quarters and let them stand for several hours in the ice-box. Then add the cream and tin of pineapple gems. Beat the mixture up into the consistency of a rice pudding. Just before serving, add a little more cream and serve with whipped cream.

HAUPIA DESSERT
(for twelve servings)

3 fresh coconuts
1 cupful of boiling water
4 tablespoonfuls of Hawaiian starch, or arrowroot
water from coconut
sugar to taste
pinch of salt

Grate the coconut meat and add a cupful of boiling water. Let this stand for one hour. Then squeeze in a cheese-cloth bag until meat is dry; add the juice squeezed out to the coconut water. Mix with arrowroot and sugar. Cook in a double boiler until it thickens. Pour into a long, flat pan. When cold, cut in squares and serve with the following sauce.

SAUCE FOR HAUPIA

5 coconuts
1½ quarts of boiling water
6 tablespoonfuls of arrowroot
½ cupful of sugar
pinch of salt

Remove milk from the coconuts; grate coconuts, and add to boiling water. Set in a warm place for an hour. Then squeeze the juice out. Add the juice to the coconut milk. Put in a double-boiler for about five minutes, stirring all the time, and add the arrowroot, sugar, and salt. When cool, pour the sauce over the dessert.

PINEAPPLE CHEESE-CAKE
(serves eight)

3 eggs
½ cupful of sugar
¼ teaspoonful of salt
2 tablespoonfuls of gelatine
½ cupful of water
1 can of pineapple gems
1 pound of cottage-cheese (put through sieve)
juice and grated rind of one large lemon
1 cupful of cream, whipped
½ cupful of pineapple syrup
1 can of sliced pineapple

Beat the egg yolks with sugar, salt, and pineapple syrup. Cook in double boiler until thickened. Add the gelatine, softened in one-half cupful of water. Remove from the fire, and add one and one-half cupfuls of pineapple gems, the cottage-cheese, juice and rind of the lemon. Fold the mixture into egg white beaten stiffly and add whipped cream. Pour into Graham cracker pie-crust. Put sliced pineapple on top, and sprinkle lightly with cinnamon. Chill thoroughly.

PINEAPPLE PUDDING

2 tablespoonfuls of gelatine
¼ cupful of cold water
2 cupfuls of scalded milk
½ cupful of sugar
5 eggs, beaten separately
¼ pound of macaroons, finely chopped
28 almonds
1 cupful of pineapple, well-drained and cut in small pieces
¾ cupful of raisins

Soften the gelatine in water and add to the scalded milk. Add sugar and vanilla. Pour slowly on the beaten egg yolks, stirring constantly. Beat until cool. Add macaroons, pineapple, almonds, and raisins. Mix all together, adding stiffly beaten egg whites last. Place in mould and put in refrigerator for five hours.

PINEAPPLE SHERBET
(six servings)

3½ cupfuls of canned pineapple-juice
2 tablespoonfuls of lemon-juice
2 cupfuls of sugar
1 cupful of boiling water

Add lemon-juice to the pineapple-juice. Add water to sugar and boil ten minutes. Add fruit-juice and freeze. Pack in ice and salt.

(Continued on page 119)

Complexions, too, need a good "Spring Cleaning"!

Negligee, Jay-Thorpe . . . Glamour by Du Barry

To renew the fresh, natural radiance of your skin—our Du Barry Special Cleansing Preparation!

It's been a long hard winter for complexions, too! And most of them, right now, are looking rather the worse for wear! So probably even yours—with all the care you've given it—needs extra help!

We advise a good "spring cleaning" with Du Barry Special Cleansing Preparation.

Use Du Barry Special Cleansing Preparation every night for just one week, as a part of your regular nightly Du Barry beauty treatment. After the second or third night you will notice a big difference . . . at the end of the week you will be simply delighted!

For this remarkable cleansing preparation does far more than just cleanse. It actually helps rid your skin of that drab outer layer it has worn all winter long . . . gently coaxes your complexion to don once more its freshest and loveliest natural radiance!

Gradually, too, surface blackheads disappear, and this effective preparation even tends to prevent their re-forming!

Ask the Du Barry Beauty Advisor at any of the better cosmetic counters to show you this Special Cleansing Preparation. It is not a cream. There is no other beauty preparation quite like it. Price, 1.00.

Then—to keep your new-found loveliness, this simple nightly routine!

Du Barry Cleansing Cream. Unless your skin is inclined to be oily, use our special cream for dry skin—a lovely cream of light, fluffy texture, particularly kind to sensitive skin. 1.00.

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Created first for Technicolor pictures, Hollywood's secret for a glamour complexion is today's fashion in make-up.

Max Factor
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THE HAWAIIAN WAY

(Continued from page 116)

PINEAPPLE PUNCH
(eighteen glasses)

1½ quarts of canned pineapple-juice
juice of 4 lemons
juice of 4 oranges
juice of 1 lime
1 cupful of sugar
1 bunch of mint
4 bottles of ginger ale
4 bottles of plain soda
1 pint of tea

Put the tea in a bowl first, then add the fruit-juices, sugar, and mint, and mix. Set on ice for two hours. Add the ginger ale, soda, and ice. Serve cold.

RED BANANA DESSERT

6 red bananas
1 cupful of grated coconut
½ pint of whipping cream
1 tablespoonful of sugar

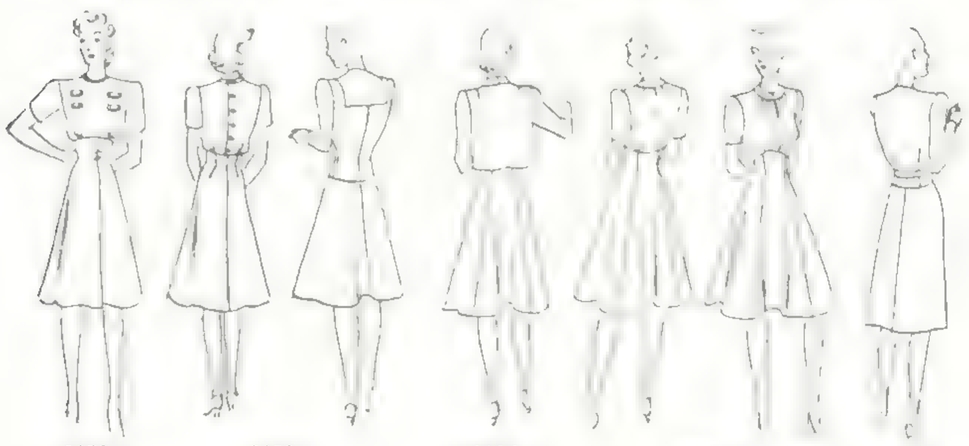
Split the skins of the bananas, but do not remove them. Put the bananas in the oven in a pan with a little water. Bake until the bananas burst out of the skins. Then remove the skins and butter the bananas. Next whip up the half-pint of cream and the tablespoonful of sugar. Beat in the cupful of grated coconut. This sauce should be served separately. (The bananas can be served as a vegetable, either in or out of their skins, without the sauce, but buttered liberally instead.)

COCONUT FRITTERS

4 cupfuls of milk
2 heaping tablespoonfuls of cornstarch
1 teaspoonful of vanilla
1 grated coconut

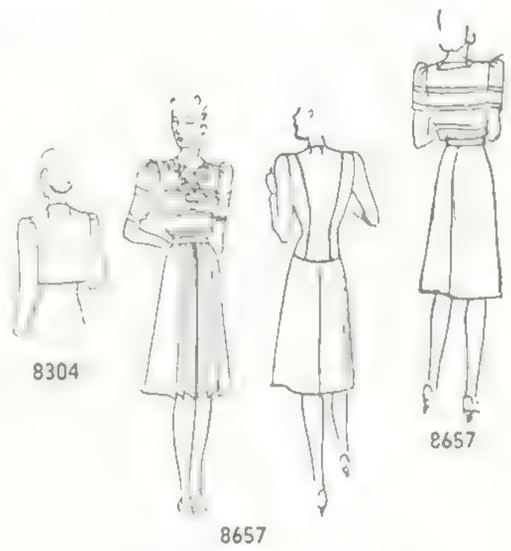
Add three cupfuls of milk to the grated coconut. Put this in a pot and let it come to a boil. Add a pinch of salt and sweeten to taste. Mix the cornstarch and one cupful of milk, and pour into the hot coconut mixture; add the vanilla. Pour on a platter and cool. Then cut in squares about one and one-half inches thick. Roll in flour; dip into an egg beaten up with milk; roll in bread-crumbs; fry in deep fat, as you would doughnuts. Serve with maple syrup, or any sauce you prefer.

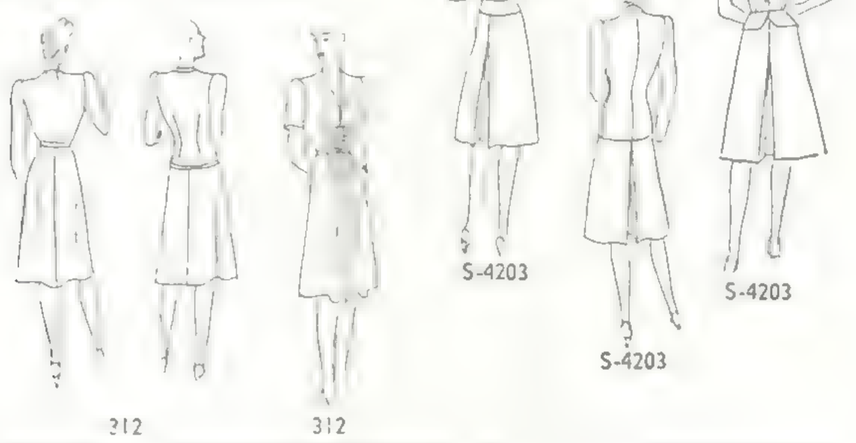
DESIGNS FOR DRESSMAKING



These are back views of the Vogue Dressmaking Designs on pages 98 and 99. Designed for sizes: Couturier Design 312, 8652, 8657, 8634 ("Easy-to-Make"), in 12 to 20, 30 to 38. 8642 ("Easy-to-Make"), in 12 to 20, 30 to 40. S-4203, in 12 to 20, 30 to 42. 8304 ("Easy-to-Make"), in small, medium, and large.

Fabrics on pages 98 and 99 (left to right) are at these stores: Foreman's surah; Altman. Forstmann's twill; Lord and Taylor. Cheney's bengaline; Macy's. Novelty crêpe; Lord and Taylor. Farnsworth's tweed; silk print; McCutcheon





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CHAFING-DISH

Gorham's beautiful silver-plated chafing-dish is gadroon-edged, with acanthus-leaf legs, an ebony handle

(Continued from page 77) Here, then, are some suggestions for you to try for your next chafing-dish supper. The Crabmeat George, which Mrs. Hitt is seen preparing on page 77, was given us by Monsieur George of the Park Lane; here are the directions:

2 cupfuls of crabmeat
4 teaspoonfuls of sweet butter
½ teaspoonful of chopped chives
½ cupful of chopped red and green peppers
Salt
Black pepper
1 dessertspoonful of Worcestershire sauce
1 dessertspoonful of A-1 Sauce
2 tablespoonfuls of Russian dressing

Melt the butter in the chafing-dish; add chives, then red and green peppers. Cook five minutes, stirring occasionally. Put in the crabmeat, season with a pinch of salt and black pepper, add A-1 and Worcestershire sauces. When the mixture comes to a boil, put in the Russian dressing. Mix well. Serve on French pancakes or toast. Cooking time: fifteen minutes.

CRÊPES BAR-LE-DUC

Mrs. Blackwell works wonders with this, according to the following recipe, given by Raymond at the Passy Restaurant:

Fill French pancakes with Bar-le-Duc jelly, heat them in a chafing-dish, sprinkle with powdered sugar, pour brandy over them, and let it burn for a few minutes.

EGGS BOHÉMIENNE
(from the Colony Restaurant)

Prepare the scrambled eggs in the usual way; add a half-ounce of foies gras and half as much truffles, sliced. Serve very hot on freshly-made toast.

From the Colony also come the recipes that follow, Tranche de Bœuf Diane and Sole Richembourg, both calculated to make your reputation as a cook.

TRANCHE DE BŒUF DIANE

On a thin slice of sirloin beef, sprinkle a touch of Worcestershire sauce, a little olive-oil, a drop of lemon-juice, salt, and pepper. Lay the slice of beef for one minute on each side on a very hot buttered platter.

SOLE RICHEMBOURG

Liberally butter a dish, sprinkle a tablespoonful of chopped onions on the bottom, lay the fillets of sole thereon, and poach the latter with one-sixth pint of white Burgundy wine and the same quantity of fish fumet. Drain and dish the sole and keep it hot. Reduce the cooking liquor to half, add to it some chopped parsley and some finely minced mushrooms. Lay the fillets on this garnish, poach gently, taking care to baste from time to time.

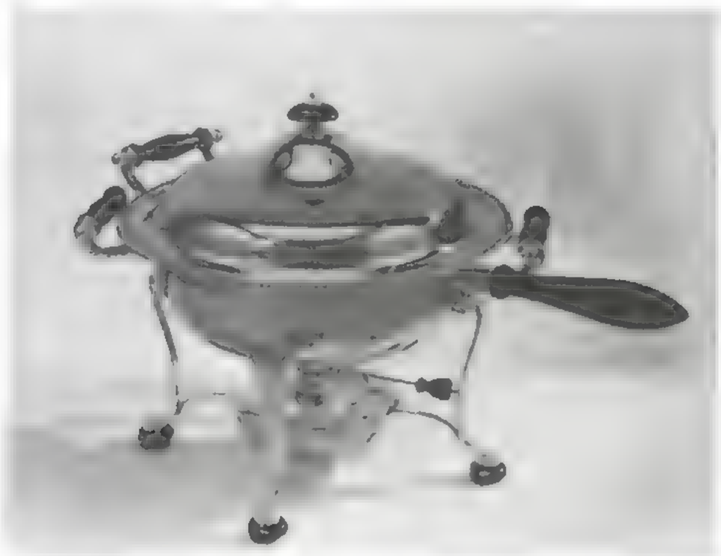
CHICKEN À LA KING
(from the Park Lane Hotel)

¾ of a quart of light cream
¼ of a quart of milk
1 cupful of sliced, boiled mushrooms
½ cupful of boiled green peppers, chopped
4 breasts of boiled chicken, cubed; or 2 cupfuls of cut-up cold roast chicken
1 cupful of Hollandaise sauce
A jigger of sherry
Sliced truffles

Bring milk and cream to a boil, add a pinch of salt and pepper, put in mushrooms and peppers. Stir constantly. Add chicken. Thicken sauce by

Stream-lined efficiency in Reed and Barton's silver-plated chafing-dish, with protective tray for the lamp

COMEBACK



International's regal silver-plated chafing-dish which is a perfect piece for casual entertaining

gradually adding Hollandaise sauce (kept warm in a double-boiler). Throw in a jigger of sherry, sprinkle with truffles. Serve on toast, seasoned with paprika to taste. (Serves four persons.)

OYSTERS POULETTE
(from the Park Lane Hotel)

2 dozen freshly-opened oysters
1 pint of light cream
6 teaspoonfuls of sweet butter
Celery salt
1 cupful of Hollandaise sauce
A jigger of sherry

First cook oysters in own juice and two tablespoonfuls of the butter until the oysters turn white and begin to curl. Heat cream, four teaspoonfuls of butter, pinch of celery salt. Bring to a boil. Put in oysters and juices. Keep stirring. Thicken with Hollandaise sauce; add sherry. (Serves four people.)

From Bernard of the Mascotte come the following three delicious recipes, any one of which will be the shining light of the evening.

CANAPÉ À LA RICCA

2 hearts of artichoke
1 teaspoonful of tuna fish
1 teaspoonful of anchovies
1 teaspoonful of fresh tomatoes
½ of a hard-boiled egg
3 tablespoonfuls of mayonnaise
2 tablespoonfuls of Chili sauce
A few drops of Worcestershire sauce

Melt some butter in chafing-dish; then put in hearts of artichoke. Turn until hot. Put rest of ingredients over artichoke, press down with a fork. Pour the sauce over all and baste until hot. Add Worcestershire sauce: and serve.

CREAM OF SORREL SOUP

1 pint of clear chicken broth
2 yolks of eggs
1 gill of heavy cream
1 gill of purée of tomato
1 tablespoonful of butter
1 teaspoonful of chopped sorrel
1 teaspoonful of chopped chervil
Salt and pepper

Warm the chicken broth in chafing-dish; add the egg yolks. Keep stirring with a beater to prevent eggs from curdling as the soup gets hotter. Add cream, tomato purée, sorrel, chervil; add butter last; keep stirring. Season.

VENISON

2 venison steaks
1 tablespoonful of olive-oil
2 tablespoonfuls of sweet butter
1 tablespoonful of red currant jelly
1 wine-glassful of very dry sherry
1 wine-glassful of double cream
Salt, pepper, a dash of cayenne

Put the oil in chafing-dish; when it sizzles, add venison. Brown on both sides very fast, leaving inside rare. Season. Add the sherry, and heat. Add cream; stir. Add currant jelly; lastly the butter. Season the sauce: serve. Cooking time: about fifteen minutes.

Raymond of the Passy Restaurant also gave us the recipes below; two ideal desserts to make at table in less time than it takes to tell.

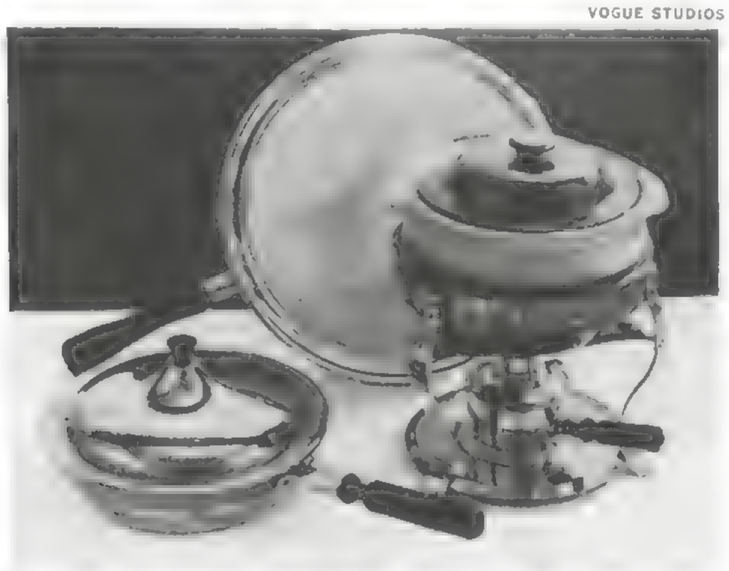
CHERRIES JUBILEE

Put a dozen pitted cherries in a chafing-dish, add confectioner's sugar. Heat up for a few minutes, then pour in some brandy; light; and serve on a dish of vanilla ice-cream.

PEAR FLAMBÉE

Cut a pear into two sections; place them in a chafing-dish, and sprinkle them with powdered sugar. Prick them with a fork; add some brandy; light; and burn until the flame goes out.

VOGUE STUDIOS



Hammacher-Schlemmer's three-piece copper-and-brass set has a soup-crock, crêpes-pan, and chafing-dish

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Lucky Lady who greets the ides of March in this double duty weather-vain frock! It's really two costumes in one. Without the bolero it's a slim, trim tailleur with removable, rippling collar and cuffs of bird's-eye pique. When the March winds blow there's comfort as well as style in the trig little bolero. Atlantic fleet blue or black with white trim. $25.00

*Reg. U. S. Pat. Off.

Over 400 shops are showing this fashion. If you don't find it in your favorite shop, write

KANE-WEILL, INC., 498 SEVENTH AVENUE, NEW YORK CITY

THE GARDENS OF MOBILE

ALTHOUGH you may not have heard of Mobile's exquisite and glorious azalea gardens, nevertheless over a hundred thousand Americans journey through Alabama every spring to see the most beautiful riot of colour to be found anywhere in the country. Some people say that these gardens excel even the famed Charleston gardens, and Northerners find them well worth travelling a little further south to reach. Mobile is a very pleasant motor trip from anywhere in Florida, and it is right on your way if you are going to New Orleans from the East.

The famous Azalea Trail in the city of Mobile, a fifteen-mile, flower-lined route, is well posted and takes you past the best azalea gardens in the town. The people here are tremendously hospitable, and, during the time the bushes are in bloom, any visitors who wish are welcomed to come in and look through the gardens to see for themselves such wonders as the gigantic red azalea in the Blacksher Garden, an azalea so huge that it takes thirty people to make a ring around it.

The first azalea to bloom in Mobile dates back almost to the founding of the city. In 1754, Fifisa Langlois, a young Frenchman, returned to his native land to visit his grandparents in Toulouse. There, for the first time in his life, he saw azaleas blooming. He was so fascinated by them that when he returned to Mobile, he brought three varieties with him—a pink, a purplish-red, and a pure white. While on his voyage back to America, he told the Captain about his discovery, and learned, in return, that the Captain's father, also a seafaring man, had originally brought the azalea from China, its native soil, and introduced it to Southern France.

As the climate and soil in Langlois' garden were perfect for azaleas, the plants thrived, and from those three bushes, imported to Alabama almost two hundred years ago, grew what is to-day the pride of the people of Mobile.

EARLY ENTERPRISE

The first man to grow azaleas for commercial use was Jacques Benventure de Lage of Mobile. This was in 1830. He also introduced japonica most successfully, for nowhere is the climate better suited for its growth, or soil more ideal for its propagation. Camellia japonicas have a tendency to show variegation, and this leads to a confusion of varietal names. One year, the flowers on a bush will be one colour: the next year, they will vary; and even flowers of different colours will bloom on the same bush at the same time. This situation seems to result from varying soil conditions. Planting in the full sun, partial shade, or full shade produces different effects, and the results are interesting and unusual. This part of the country is fast becoming the camellia japonica centre of the world, both in the number and the variety of plants.

THE BELLINGRATH GARDENS

Perhaps the most wonderful sight of all are the Bellingrath Gardens, situated about twenty miles from the city of Mobile, on the shore of the Isle aux Oies River. Going south on Route U. S. 90, you turn left at Theodore, and, from there, your way is well posted for the remaining short distance.

Originally, these gardens were a semitropical maze of live-oak and water-oak, bays, holly, pines, and dogwood trees. Through actual knowledge of landscaping and exquisite taste, the owners, Mr. and Mrs. Walter D. Bellingrath, made out of this wilderness not only a charming and lovely home, but a unique treat for any one who has had the opportunity to go there and see what real creative ability in garden design can produce.

Their house, which is constructed of old brick, stands on a bluff overlooking the winding river that flows lazily by. To produce variety in the planting of their gardens, the Bellingraths have combined irregularity and symmetry. Water is used a great deal as a motif—not only to mirror the end of a vista, but to reflect the brilliance of the flowers growing in magnificent profusion down to the water's edge. One long, silvery cascade tumbles from a terrace down to the river below and, on either side of it, grow superb specimen azaleas. Here, as in the Middleton Gardens in Charleston, one feels that a well-planned, man-made landscape often enhances Nature's own efforts.

In the Bellingrath Gardens, there is probably the greatest collection of camellia japonicas in the world, and the azaleas are almost unbelievable in their wild riot of beauty. Every bush is planted so that its brilliant blossoms always blend, never clash—and that is the true secret of the horticultural success of this marvel of landscaping.

Camellias begin to bloom in November; azaleas are at their height in March. May brings the hydrangeas and the gardenias, and then follow crêpe myrtle, hibiscus, and oleanders—and always the giant oaks, softly wrapped in their smoky wisps of moss, tower, an arresting backdrop, above the vividness of the blooms set by man's design.

GWENDOLYN R. MACKAY

TO OUR CONTRIBUTORS

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What did 304 women mean when they said that... "QUALITY COMES FIRST WHEN CHOOSING BATH TOWELS"?

Last spring, 349 women from all over the country were asked, "What determines your choice when buying bath towels?" 304 of them said, "Quality."

That left us a little baffled. "Quality" means little until it is defined. Further questioning quickly showed that these women knew exactly what they meant by quality in bath towels.

- ... they want bath towels that stand up under constant use.
- ... they want new, attractive colors.
- ... they want new, well designed patterns.
- ... they want soft texture which is highly absorbent.

The exactness with which Martex meets the desires expressed by these 304 women demonstrates that today, as for many years, we are making Martex Towels to suit the requirements of America's most discriminating women. One reason why Martex has been known as America's quality towel for the last 40 years is that we are constantly checking in many ways to keep our towels in line with what women want.

Martex bath towels are famous the world over for their long wear, their quick absorbency, their soft texture and for their exquisite colors and patterns which have done so much to glorify the American bathroom.

Speaking of new colors and textures, we call your attention to the Doric tufted bath mat shown at the right. In color and pattern, it matches the Doric bath towel ensemble.

Martex

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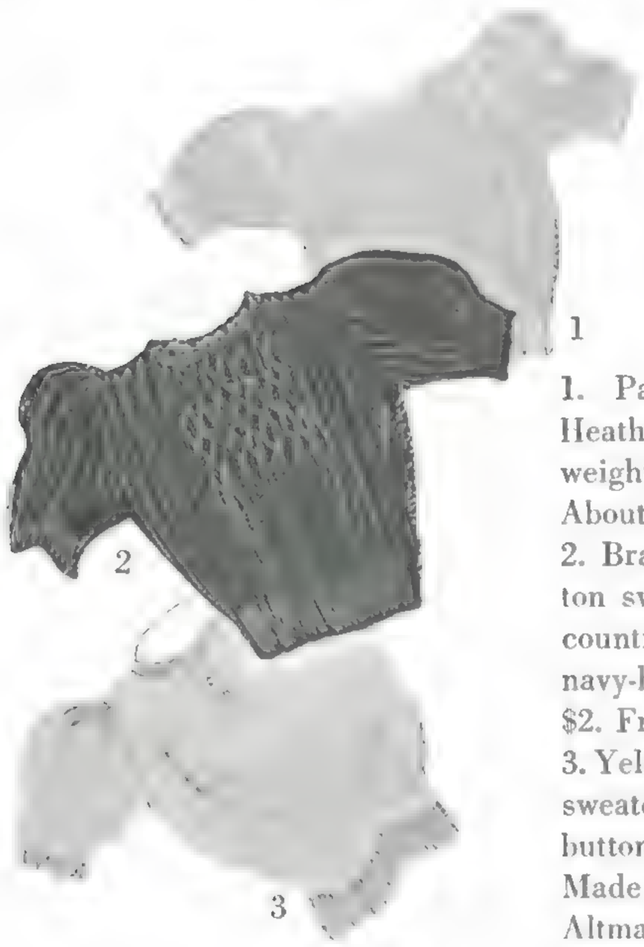
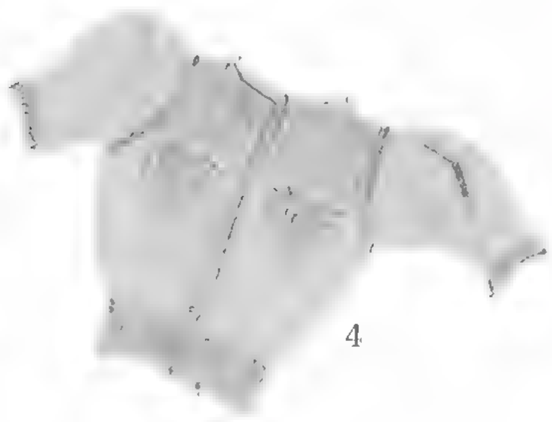


1. Pale pink sweater of Heatherton wool, lightweight and soft as a kitten. About $7. From Jay-Thorpe
2. Bradley's cherry-red cotton sweater—wonderful for country tweeds—especially navy-blue or red ones. About $2. From Macy's
3. Yellow wool, short-sleeved sweater with three tiny pearl buttons at the neck-line. Made by Gotham. About $3. Altman has it



4. Short cardigan—the kind you can wear under your suits. Of pink cotton and rayon yarn, pearl-buttoned. About $2. McCreery
5. Aquamarine and white, with a crinkly effect. Cotton and rayon especially processed give it resiliency. About $3. Arnold Constable
6. Ribbed yellow sweater, with gilt buttons. Of Ponjette, a mixture of cotton and dull rayon. About $3. Lord and Taylor

7. The new, long coat-sweater—perfect for country. Of blue wool. Designed by Helen Harper. About $6. You'll find this at Russeks

Because they are topped with Maiden Form's *own* most popular brassiere designs, these lovely one-piece foundations can be relied upon for perfect *uplift* as well as for perfect control through waist and hips. Choose from seven *different* brassiere tops, to find *the* "Once-Over" best suited to the needs of *your* bustline. You'll rejoice at the sculpture-perfect figure-moulding which it gives you!

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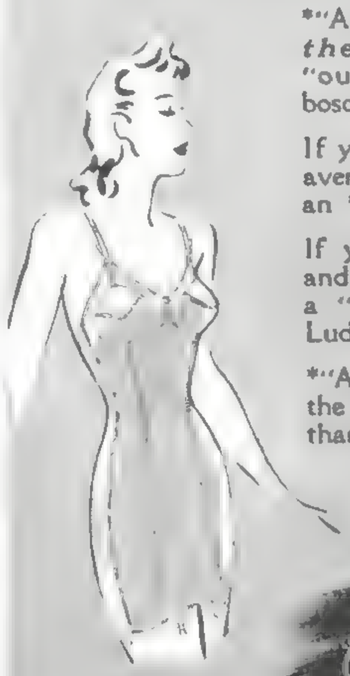

*"Allegro"-topped "Once-Overs" (*in the photo above*) give smart "outlift" as well as "uplift" to bosoms of average proportions.

If your breasts are smaller-than-average, try a "Once-Over" with an *"Adagio" top. (*At the left*).

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*"Allo"-topped "Once-Overs" fulfill the needs of women with heavier-than-average breasts. (*Lower right*)

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A square neck, horizontal bands, tipped with bows, for this dress of navy-blue rayon crêpe. Try it with bright green accessories. Around $25. Jane Engel has it

A softly gathered bodice, a softly falling skirt, on this dress of navy-blue rayon crêpe. Top it off with one of the new big hats. Under $23. From Jane Engel

SPRING LOVE

Collarless neck, peg-top pockets, great silver-metal buttons, on this dress of navy-blue rayon crêpe. Consider black accessories. Approximately $20. Best

Lots of nice detail around the neck of this navy-blue rayon crêpe dress. You might wear it for don't-dress dinners. About $30. Bonwit Teller; I. Magnin

Draped low on the hips, gathered at shoulders and sleeves, this dress of navy-blue dull rayon jersey. Good if you're older, too. The $30 neighbourhood. Best

Another long-torso dress, this time with an accordion-pleated skirt, pleated yoke. Of navy-blue rayon crêpe. Add, maybe, a flowered cap. About $25. Best

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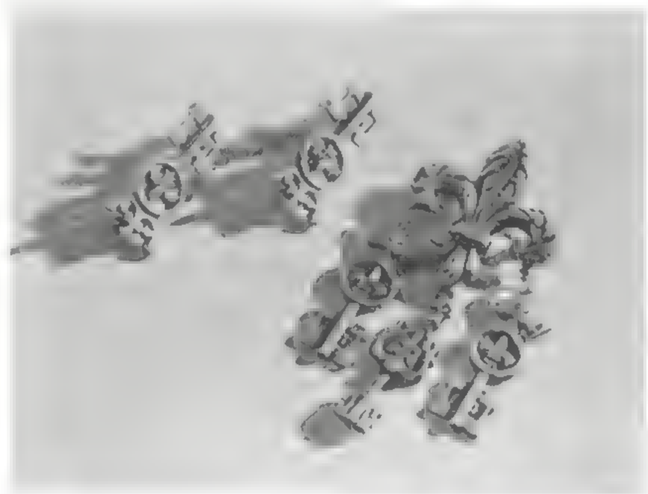
If you love the antique—or just beauty for beauty's sake—you'll like the graceful Gothic, the more massive baroque designs.

The bracelet, below, for instance, reproduces keys of the French Gothic era. The pin at the bottom of the page has the heavier lines of the seventeenth-century English Gothic.

You'll find the dresses and all the Monet jewellery at James McCreery.



Two tiny Gothic keys (left) with a guard-chain make a pin for blouse or lapel. (Right) The French fleur-de-lis tops three Gothic keys on a pin

Copied in silver-metal, these Gothic keys make a wide, mediæval-looking bracelet. Wear it with your key-print dress or with other key jewellery

(Upper) Forming a spray—these three English Gothic keys to pin at your throat, on your hat. (Lower) A great English Gothic key makes the second pin

FOR NEW DRESSES

(Left) White keys on grey make a neat print for this basic dress and jacket of Enka Rayon crêpe. (Right) White keys on navy-blue rayon crêpe for this dress and long-torso jacket

VOGUE STUDIOS

All kinds of English Gothic keys (left) contribute to this necklace of silver-metal. (Right) Crossed Gothic keys form another small pin

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*Reg.

Skiing at

Young France continues to ski—as ardently as ever—despite war

(Above) Mlle. La Caze wears, after skiing, a checked jacket, rabbit-skin boots. An alternative: dark silk shirt over navy slacks.
(Left) Mlle. La Caze skis in navy-blue skirt, red sweater and stockings (like tights), white silk shirt, sheer silk navy-blue windbreaker

WAR or no war, the passion for winter sports in France goes on. The slopes of Mégève are full of ant-like figures veering down the mountain in the best Allais skiing form, most of the men with soldiers' or aviators' tunics over their ski-pants—*permissionnaires* snatching a few days of healthy excitement during their leave.

Mégève reeks of youth—a new French youth with American girl-and-boy comradeship, and a passion for and an extreme adeptness at sports. There is no place there for the strict chaperonage, the sheltered elegant life, the coiffured, manicured type of chic. The daughter of Paris' most noted elegant beauty puts her own hair up in curl-papers at night, and sits with her feet draped over a chair. Fun and informality are real and vital to these children in their 'teens, and so are gaiety and health. They couldn't be more attractive or more natural.

The war seems a long way away from Mégève—the only reminder being the lack of coffee for breakfast and the departure of some of the young boys for their first taste of military life. There is no war conversation; it seems a heaven of gaiety after quiet Paris. We danced every afternoon in one of the two tea-dance places—a Fred Astaire type of dancing that the French adore, executed with more noise than grace, in ski-boots.

We played games at dinner—a wonderful intellectual game with a rough-house touch. A knotted napkin is thrown at some one, along with the first syllable of a word. He has to finish the word and begin a new one with the last syllable. The penalties for default are a grave strain on any attempt at dignity. And we played more games after dinner: Adverbs and Portraits.

We stayed in the comfortable Hôtel du Mont d'Arbois above Mégève, where the brilliant sun stays the longest. Jeanne Marie La Caze, Rosamonde Fellowes, the daughter of the Hon. Mrs. Reginald Fellowes, and Hélène de Fels were there.

Mégève

(Above) Miss Fellowes in after-ski slacks of blue flannel, lambskin-hooded coat. Mme. Tézenas wears Patou's green lambskin coat. (Left) One skier in Molyneux's plaid jacket over navy-blue jersey slacks, red shirt. Mlle. Pastré in a plaid skirt, red stockings

So were Monsieur and Madame Larivière, André Durst, Louise Macy, Madame Bourdet, Madame Bousquet, and Count Kurt Haugwitz-Reventlow.

Lovely Dolly Pastré (our choice for the most talked-of Paris beauty in the next few years) was staying with her brother and sister in Mégève—the fifteen-year-old brother being the first serious ski victim of the year, with a badly broken leg. Dalmas de Polignac (the tall, blond son of the American-born Marquise de Polignac) came for New Year's, to enter the *slalom* races—to the intense delight of the younger group, to whom he is hero, leader, and chief instigator of fun. Jean and Pierre Daladier, the handsome sons of the Premier, were there, and also the two Monbrison boys, all attractive members of the smart younger Paris set.

The standards of ski elegance have completely changed in France. The simpler and more casual your ski outfit, the smarter it is. The boys and girls dress exactly alike, with perfectly-cut *fuselé* pants (straight racing ones) worn with socks inside, not rolling over the boots. Their boots have a double row of lacings, and the outside lacings are never laced—like wearing your galoshes open. They wear men's shirts, cashmere sweaters, and silk windbreakers, either tucked in their pants or worn outside, with a draw-string around the waist. None of the young girls ever wear anything on their hair, but let it fly loosely.

Jeanne Marie La Caze always wears ski-skirts—the privilege of an expert skier—, and it is wonderful to see her long, red-stockinged legs flying down the slopes, with her navy-blue ballet skirt swinging like a bell. She knits her own stockings, which continue into tights to keep her warm and modest. She prefers plain skirts, but some women skiers wear divided ones.

There is a famous tailor in Mégève called Allard, who makes superb divided ski-skirts and perfect ski-pants (providing you have the courage to go every (Continued on page 132)

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Inside view showing tummy control

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*Reg.

SKIING AT MÉGÈVE

(Above) Seen on one girl: grey gabardine divided skirt; red knit stockings, red sweater. On Miss Fellowes: striped slacks and white corduroy jacket; leopard boots.
(Right) Mlle. Pastré skis in *fuselé* ski-pants, white silk windbreaker

(Continued from page 131) afternoon for weeks and try to believe his smiling promises that your order will be ready tomorrow). His shop is a social centre before tea, and it is fun to stay and watch the disappointed faces of newcomers who have believed his promises. The crowning mystery is that he is a tailor without tape-measure or pins, who cuts by eye and fits by absent treatment.

The smart after-ski costumes in Mégève are as regulation as the ski costumes. You wear slacks—many of the young girls have navy-blue flannel ones with chalk stripes, and a coloured silk shirt with a sweater or a plain, tailored jacket if it's cold enough—but just shirt and slacks are the smartest. Jeanne Marie La Caze (who is the smartest of the young set) had wonderful bulky brown rabbit-skin after-ski *bottines*. There are also leopard-skin ones and, of course, the classic lamb-lined suède ones. It is smart to have bulky-looking feet, whether skiing or dancing.

Every one wears purses attached to belts because it's impossible to put anything into the pockets of tight ski-pants. White corduroy belted jackets look very smart for outside wear when not skiing. We saw a few young girls dancing in short, pleated, Scotch-plaid skirts with dark and bright-coloured woollen stockings. They looked much prettier than slacks—except those worn by girls with fantastically narrow hips and long legs, such as Dolly Pastré and Jeanne Marie La Caze.

The standard of skiing at Mégève is very high, as it is the home of the Allais method. Allais himself was there on leave, and all of the top skiers profited by taking a few brush-up lessons. Allais often takes one of his best disciples out with him as a critic. The snow was unusually good for early in the year. No one—not even optimistic shopkeepers—expected such crowds. Even the railroads were taken by surprise and had to put on extra trains at the last minute—trains so extra that even the porters and information bureaus didn't know what track they would be on. The Gare de Lyon the Friday night before Christmas was worse than the dramatic days of evacuation at the beginning of the war, except that this time there was a fête look on every one's face, regardless of what might come after the fête.

BETTINA WILSON

Double your money back

IF YOU DON'T AGREE THAT

"Marvelite"

BOILABLE CHIFFON LATEX DRESS SHIELDS BY

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are the most comfortable, serviceable and satisfactory shields you have ever worn

No need now to risk the danger of damaging your clothes because you could not find comfortable, practical underarm protection. "*Marvelite*" Dress Shields are guaranteed odorless—no hot rubber odor; lighter—"*So thin you won't know they're in,*" boilable—to withstand constant laundering.

Your favorite Notions Counter has "*Marvelite*" at 35c per pair, 3 pairs for $1, and these other Hickory Dress Shields which carry the same "double your money back" guarantee:

"*So-Easy*"—with silk eyelet tacking guides and "*Pin-Easy*"—with handy safety pins, plus odor-resistant feature: 35c per pair, 3 pairs for $1.

Select the style which best suits your requirements. Wear them a week and if you're not entirely pleased, return them to us with your sales slip. We will cheerfully refund twice the price you paid. A. Stein & Company, 1143 West Congress Street, Chicago.

HICKORY.. THE SHIELD OF YOUTH

. . . you must *feel* as well dressed as you *look* . . . and you *will* with these exquisite, bench-made, handcrafted originals by Rolfs La Garde! Here is soul-satisfying assurance of smart-sensibility . . . luxury leathers superbly styled . . . ingenious Secret "Hide-Away" Pocket . . . all gloriously yours for surprisingly little.

A Soft as a rabbit's ear is the pochette crushed calf in this distinctive swagger bag. Polished gold clip and ornamental lock. In black, brown or blue at $10.00.

B Here's incredible roominess with two full size inside sections—two full size open pockets—and zipper pocket in back wall. Black, brown or blue smooth calf or black patent at $7.50.

C Stunning swagger in glistening black patent; or black, brown or blue smooth calfskin. Polished gold ornamental lock and frame. A "standout" for style and value at $5.00.

D Clever new La Garde Lady's Billfold in sumptuous English Kipskin . . . $2.00 in choice of five gay costume colors. Others from $1.00.

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ORIGINALS
ROLFS • A DIVISION OF AMITY LEATHER PRODUCTS CO., WEST BEND, WISCONSIN

PARIS OPENINGS

(Continued from page 51)

THE NEW LONG JACKETS—either long and fitted or long and boxy. Many of the newest jackets are long, at least wrist-length. They can be long and fitted, as those made by Creed and Lelong. They can be long, loose, and boxy. But here, again, there is scope. For you who like shorter jackets, there are those ending at the hip-bone, some even stopping shorter. On pages 52 and 53, you see them in all their variety.

THE NEW CONTRAST. Lelong puts a bright red jacket over a navy-blue skirt. Bruyère puts bright jackets above grey or black skirts. Alix sets plain bodices over printed or plaid day skirts. Piguet tops plain day dresses with striped vests—much like a French valet's. At night, some dresses are literally cut in two—bodices of one colour, skirts of another.

THE NEW PRINTS. The map of Finland spreads out on one Molyneux print. Lelong's name is written in a schoolgirl hand on another. Trumpets, sailor hats, penguins, mice, are some of the fantasies on Schiaparelli's prints. Small, indefinite designs predominate, and polka-dots flourish everywhere. Balenciaga puts jutting pockets and peplumed bodices on his printed day dresses. Shirred bodices soften Schiaparelli's and Dormoy's straight-skirted day dresses. And wide, horizontal neck-lines finish Lelong's printed dresses. Tucked jackets of the same print go along.

THE NEW DINNER-COSTUMES. As an answer to Paris nights, Piguet makes reversible jackets—gay on one side and conservative on the other. Molyneux shows bright, bloused jackets with black sheaths—there's one on page 50—or long, black, tubular jackets embroidered in gold. The soft black dinner-dress is done in enchanting new ways. Lelong makes a beauty of black crêpe (page 55), its skirt hung from gold metal loops. Patou inserts in a black crêpe dress an openwork yoke at neck and hip that allows glints of an orange slip to show. Paquin does a soft black jersey dinner-skirt shirred from a deeply pointed hip-yoke. That appears on page 56.

THE NEW TULLE OR OSTRICH DINNER-HATS. To decorate simple dinner-clothes, there are turbans pushed back on the head, clumps of ostrich with streaming veils at Molyneux's, lettuce heads of tulle or ostrich shooting in the air from Schiaparelli, black paillette-and-tulle head-dresses from Balenciaga, and illuminated flower hats from Talbot.

THE NEW EVENING CLOTHES. Without references to any period, Paris has turned out superbly becoming evening dresses destined for America. Some of the skirts are moderate, some full. Beautiful laces are combined with chiffon, organdie, or tulle at Paquin's. Balenciaga's lace bodices top satin or taffeta skirts. There are oceans of tulle, much chiffon and faille, some printed organdie and crêpe, and quantities of linen and cotton.

THE NEW USE OF COTTON. Looming in every Collection is cotton. Sheer mull blouses accompanying suits. White piqué turbans and sailors, lingerie bows on hats, starched white collars and cuffs, piqué bands down the front of coats. Balenciaga's white piqué evening dresses are trimmed with muslin ruffles or dark embroidery. Alix puts a black muslin bodice on a white cross-barred muslin skirt. Alix, Worth, Lecomte use organdie for evening. And gingham is the favourite for beach clothes.

THE NEW COLOURS. Black is scarce except for dinner-clothes or strikingly combined with white in Balenciaga's evening dresses. Colour is plentiful. Clear peacock-blue, cerise, candy-pink are much in evidence. Schiaparelli is introducing sleeping-blue and buccaneer-red. Alix likes warm sun-tan shades or pinkish-yellow for evening. Lelong leans to pale greyish-greens for two-toned day clothes. And grey and navy-blue are day favourites—preferably trimmed with white.

THE NEW DETAILS. More subtle than amusing, these are the details that caught the eye. Invisible pockets at Schiaparelli's. Intricate tucking at Piguet's. Discreet hand-work at Dormoy's and Bruyère's. Stripes made from fabric at Lelong's. Belts of Finnish embroidery. White belts. Asymmetrical neck-lines. Pointed or boat neck-lines. White collars and cuffs often stiffly starched. Some lingerie touches. A noticeable preference for below-elbow sleeves, even on fur coats. A gold chain fastening a suit of Schiaparelli's—page 57. Charming small fur neck-pieces, such as Bruyère's kolinsky rope collar and ermine necktie; Schiaparelli's silver fox bow-knot; Molyneux's fitted bolero of silver fox with sleek pony sides.

THE NEW HATS. Some are worn off the brow, some are worn over the eyes. Schiaparelli claps her tiny, trimmed hats over head-covering caps of shirred silk. Talbot's sailors or toques have frilled veil bonnets covering the back of the head. Suzy's sailors are clouded with veils. Agnès' sailors have veil snoods over the face. White hats are the smartest. Flower hats are sentimental, flattering, irresistible. Bonnets are rather eccentric, but pretty when Suzy's ties face-veils under the chin. Hat fabrics include taffeta, jersey, grosgrain, fancy multicoloured straws. And don't forget tulle for day as well as evening hats.

THE NEW ACCESSORIES. Schiaparelli's red, white, or blue stockings of hand-knitted linen thread worn with patent leather Mary Jane slippers. Gloves with an attached powder-box. Heart-shaped money-bags hooked to a belt. Clips with calendars. Flower-seed packages dangling from pins. Maggy Rouff's woollen shawls worn with day suits. Balenciaga's black paillette ball necklace and lorgnette-shaped mirror necklace pendant. Molyneux's impeccable white gloves and flowers. Lelong's fabric-covered walking-sticks with hobo hand-bags of suède.

THE NEW HOUSES. Two brave new houses opened despite the war—Marcelle Chaumont and Mad Carpentier—both from the recently-closed house of Vionnet, both continuing the classic Vionnet lines. Watch them!

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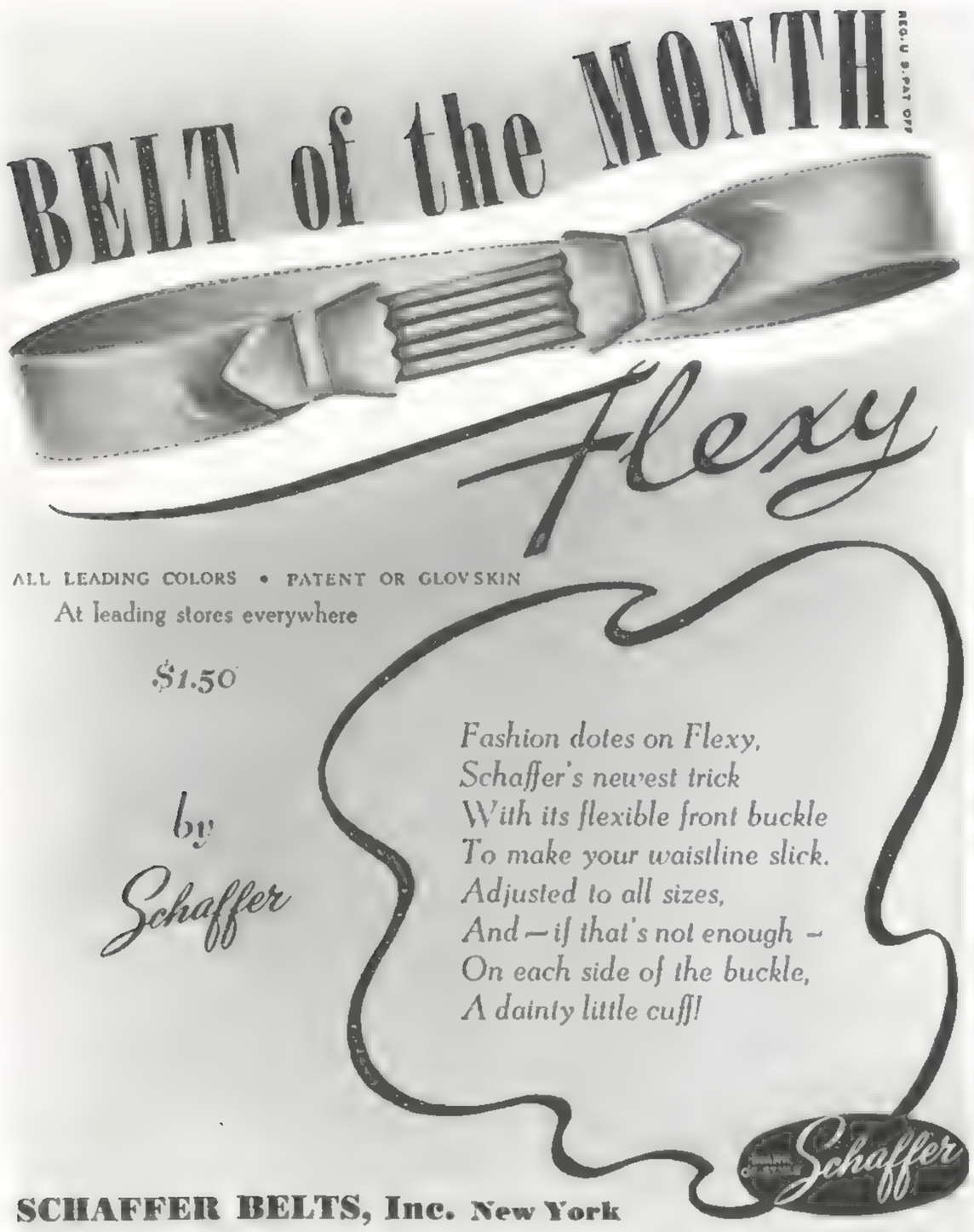

Vogue's PHOTOGRAPHIC CONTEST

FOR COLLEGE SENIORS MEN AND WOMEN

2 Awards of Careers with the Condé Nast Studios ★ 8 Cash Prizes ★ Honourable Mentions

Below you will find the second set of problems in Vogue's Photographic Contest. Mail your entries not later than March 20th.

PROBLEM NO. 3

Take two portrait photographs of the same man or woman: one by natural daylight, indoors or outdoors; another with artificial lighting (flash bulbs, photofloods or incandescent lights). They should be three-quarter views including head, shoulders and a part of the figure.

This problem will be judged on the basis of a well-balanced composition, which expresses the character and the personality of the sitter.

PROBLEM NO. 4

Take an ordinary candid snapshot or synchronized flash of a girl in sports or campus clothes, picturing an arrested motion of some kind: sports, dancing, a game, or simply walking. This should be a natural, non-acrobatic photograph of a situation in which a college girl could normally find herself in the course of her daily activities. Remember—the model must be moving, *not stationary*.

For both of these problems send an 8 x 10 inch enlargement on semi-mat paper, double weight, unmounted, without white border (cropped right to the picture). Prints must have brilliancy and sharpness. They must be finished in blue-black tones. Do not submit prints on cream or buff paper.

VOGUE'S PHOTOGRAPHIC CONTEST
420 Lexington Ave., New York City
Please send me the entry blank and questionnaire which I must fill out in order to enter Vogue's Photographic Contest.

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The Vera-Creme Method—the inside-outside facial — wakes up dormant beauty and tends to keep youthful allure with you for many ages! Just smooth Vera-creme, with its special ingredients, on face, neck and throat, don the dainty fabric mask . . . and siesta to loveliness! Follow with the specific exercises to stimulate *basic* beauty—reduce flabbiness, fill out the facial silhouette. Be glamour-sure with this simple daily regimen! Refreshes you . . . *beautifully!*

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At fine stores; or write—

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THAT IMPORTANT LITTLE HOUR. . . .

WE grow worried and more and more worried. And why not? We have been through wars, revolutions, social conflicts, the use of quantities of mechanical appliances—all destined, presumably, to improve our lives, make us richer, more content. As a result, we are losing our lives, our money, our peace of mind, and feel with the Greek poet that:

"Not to be born, never to see the sun—
No worldly blessing is a greater one!
And the next best is speedily to die,
And lapt beneath a load of earth to lie."

Everywhere, advertisements and newspapers urge upon us all kinds of articles intended to help us save time. And we are kept so busy saving time, that there is no time left to realize what we are saving it for.

We have so many things to do. We must go through the changes of fashions. We must wear seven different dresses a day and put strange paints on our faces and nails. We must pronounce two thousand, three hundred and fifty words every day to say: "Good-bye," "Good-night," "How do you do?", "Thank you," and "So sorry" to people we care nothing about. We must eat quickly, drink quickly, make love quickly. We must be at all times efficient, smiling, and active.

In a word, it is a breathless life....

For relaxation we go for a walk, in the grime of noisy streets, pulled along or stopped at hydrants by our dog. And when, after hesitating nervously for green and red and red and green lights, we stride across the street we barely escape death from a car whose driver does not believe in signs!

And we have so many vital duties. We must play bridge three and a half hours every day. We must attend a Committee Meeting of "The Association for Helping Animals lost in the Sahara." We have to chat at least an hour with dear Aunt Annie, just back from a visit in Connecticut. And we simply must attend the "Exhibition of Buttons from Bali."

And perhaps, if we can spare a minute, we have to say a few nice words to our husband.

And so, we are weary, harassed, and worried.... (Continued on page 137)

FLORIDA—THIS YEAR

(Continued from page 75) mother's house and are gathering the young crowd there.

Captain MacKintosh's model bar, the Alibi, is enlarged somewhat—and, during the cold spell, had a large charcoal brazier burning on the porch. The Everglades under Dan Hunter's and Hugh Dillman's sophisticated guidance, gave a huge Finnish benefit ball. Ernie Holst's orchestra is at the Colony as usual. Val Ernie is at the Patio. Young Buzz Shonnard flies you away from it all to his island club on Walker Cay for deep-sea fishing. Cuba, thriving on her sugar trade, with rhumba bands, handsome men, and beautiful women, is three hours away. The single, understanding management of the Patio and Colony again send their glamourous customers from dinner to night-clubbing in perfect rotation. And Wertz, with the same slogan, "From bad to Wertz," is still the Mecca for the hamburger at dawn. Peggy has married, but her sister Lucille still continues to put the world's best lacquer on the world's most fashionable fingers and toes.

The click of knitting-needles is a new hum all over Palm Beach. For the benefit of the Colis de Trianon Versailles, Miss Mary Munn, Mrs. W. R. Hearst, Mrs. Jay O'Brien, Countess Haugwitz-Reventlow, and many others meet at different houses and knit. Other groups meet at other houses. And on Sunday, at tea at the Everglades, knitting is a steady accompaniment to the music.

The houses are built to a whim or an urge, and the architects are versatile and busy all year round. Maurice Fatio was given an order to build, carte blanche, his idea of an appropriate house. Slightly Greek, huge and spacious, and all on one floor, it seems made of stucco, but is magically built of wood. Every detail was finished before the owners' arrival, from the enormous chintz curtains to the smartly stamped note-paper in each desk drawer. For the Messmore Kendalls, he built a small, perfect glass-and-wood house in the shape of its shore land—a crescent.

Mrs. Barclay Douglas built a blazing white modern temple of savage simplicity, with a bowling-alley underground to balance the pagan atmosphere. What started this modern and suitable trend was Grover Loening's own brain-child in white and blue, jutting into Lake Worth on a semicircle of man-made terrace. Jay O'Brien up and built six ideal houses on six tiny walled-in plots, each with a swimming-pool. They can be rented or bought. Herbert Pulitzer is building a house on the ocean, and Mr. and Mrs. Michael Phipps' new studio is on the lake front.

But for brilliant contrast to the tropical scenes, Mr. and Mrs. Claude Boettcher lined a marble-floored mansion with pickled pine panellings and old English furniture and filled the garden with roses and imported slabs of the finest Northern grass for a lawn stretching to the lake. Years ago, to-day's "old guard" built for themselves stupendous, rambling Spanish palaces, spotted with bedroom balconies and winding outside staircases. Each has a plant-glutted patio lighted at night with ghostly blues and reds; stone fountains playing in the halls; and tennis-courts flanked with marble statues of a more buxom era.

In this cloistered island of opulence, you will go for a week and stay for months, sinking into a timeless lethargy of swimming and gambling and eating and dancing and swimming and sleeping and always dressing up.

Valenciennes

A DAINTY PATTERN IN

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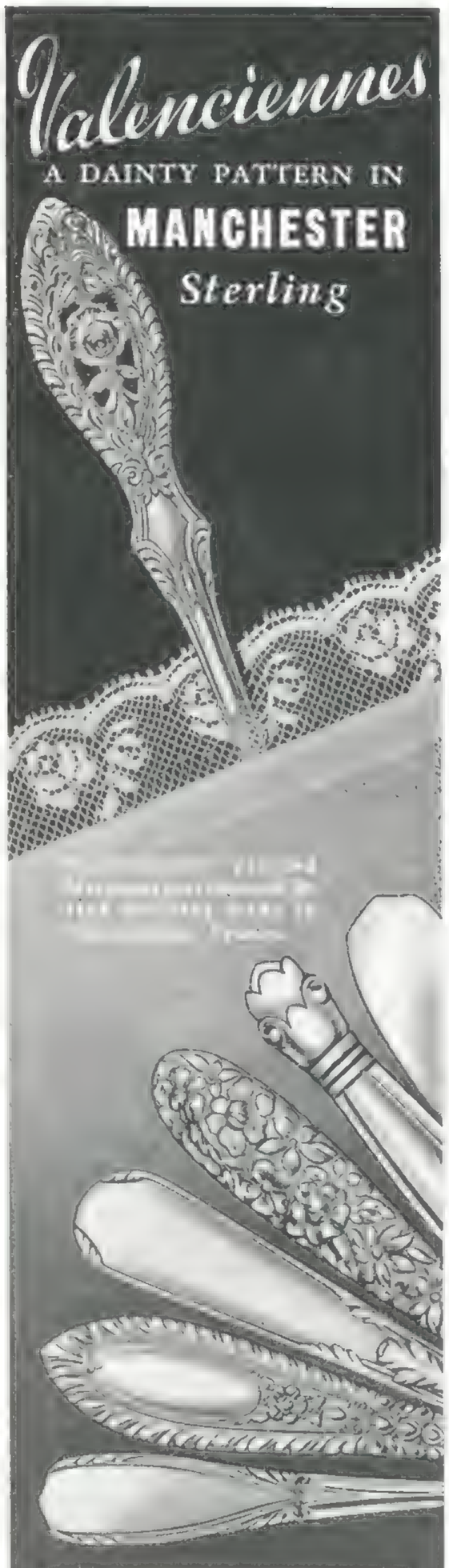

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FOURTH QUIZ IN

VOGUE'S 5th PRIX DE PARIS

CAREER CONTEST FOR COLLEGE SENIORS

Seniors! Here is the last quiz in the Prix de Paris. Mail your answers not later than March 20.

Thesis subjects will be announced in the March 15 issue of Vogue.

QUIZ NO. 4

Answer any four of the following questions. Please number your answers.

1. Write a 250 word article planning the ideal wardrobe for next year's freshmen.

2. Describe your favourite perfume in a paragraph suitable for the feature, "Discoveries in Beauty", on page 118 of the February 1 issue.

3. Plan a two-page feature that will clearly present 8 different shoes and 8 different stockings. Suggest a title for these pages. Write the descriptive copy for two of your selections in shoes and stockings, and indicate the amount of space you will allow for all the copy in this feature.

4. Suggest an additional fashion feature that you would include in the February 1 issue. Write a 150 word paragraph describing such a feature and giving your reasons for including it.

5. Write an advertisement featuring the August 15 college issue. Example: the advertisement for the Americana issue, page 20 of the January 15 issue.

6. Describing some incident, event or topic of interest on your campus, draft a telegram of 50 words suitable to include in a column entitled "Campus-grams", scheduled to appear in the August 15 issue. (Suggested subjects: hobbies, faculty news, campus fashions, new courses, anecdotes, etc.) Any Campus-grams which the editors of Vogue accept for the proposed column will be printed together with the name and college of the contributor.

7. Describe another effective table centerpiece in a paragraph suitable to include in the feature, "Imagination on the Table", page 71 of the January 1 issue.

8. Choose any living room that you would like to have photographed for Vogue. Write 250 words of copy describing this room. Use no illustrations.

THAT IMPORTANT LITTLE HOUR. . . .

(Continued from page 135) There is an antidote to that, however. Somewhere, in your hurried day, try to find an important little hour. It will be a very unusual hour, when for the first time you will be quite alone, in a room with shaded lights, a few flowers in a vase, and the telephone disconnected. And in that hour you will do a most unexpected thing: you will do nothing. Close your eyes, relax your body, and try seriously to think about nothing at all. Then, for the first time you will begin to think. You will be pleasantly surprised to see how many ideas an average woman's brain can have when really relaxed. You may even have a distinct feeling of being in love with your husband—a fact often forgotten when you live on your nerves. You may find that the children are perfectly charming little things, and not the impossible brats you thought them a few minutes before. And the insolvable problem of what to wear to that dinner next Thursday night solves itself. Everything that appeared so confused, unreal, and disturbing becomes clarified and very simple, as life should be.

FIND THAT HOUR

So take my advice and find that important little hour, to-day. You will be delighted to see your face younger, your eyes brighter, and your mind deciding promptly all really important matters.

Louis Bromfield has shown you how many things can happen in *Twenty-Four Hours;* I want to show you that the few things that really matter: the feelings of your heart, the thoughts of your brain, and the true emotions of your soul, can occur in "That Important Little Hour."

MARGUERITE LANGKJAER

NOBLESSE OBLIGE

For twenty years, children who were the victims of earthquakes, floods, and famine have been aided by the Save the Children International Union in Geneva. Now, as a result of the war, the needs have increased immeasurably and the American branch of the Union is asking for additional aid from this country. It is a cause very close to every one's heart—won't you send a contribution to the secretary, Mr. Robert Yaller, 1 Madison Avenue, New York?

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Twenty-five superb illustrations, in full color, suitable for framing, with an introductory essay by Richardson Wright.

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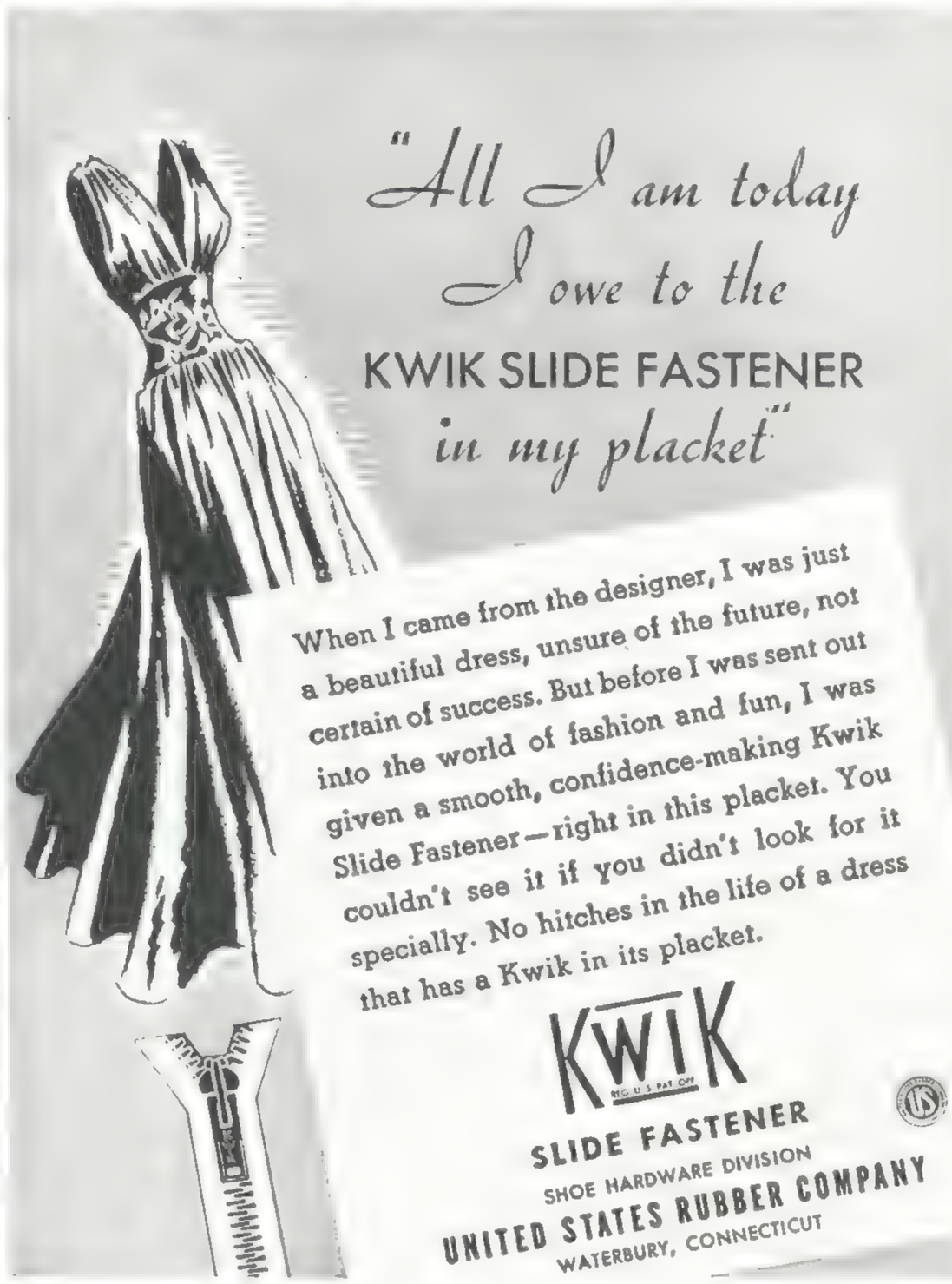

EASTER MORNING . . . the ringing of steeple bells . . . the vested choir . . . a sermon deep in sincerity . . . the fashion parade on the boulevard . . . smartly dressed men . . . exquisitely dressed women . . . and *Admiration Hosiery.*

On occasions such as Easter, to complete your costume, you will again turn to Admiration for the utmost in leg glamour. Sheer as cobweb, yet longer in life because of Vitro-Finish.

It is tuned to Hollywood's smart new spring fashions, clings closer, adjusts itself to your leg and ankle, and is more alluring. Sold at most good stores and popularly priced. Be sure of the Admiration Mystery Twist Weave. Look for the question mark.

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Makers of Fine Hosiery Since 1878

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THE FOLLOWING IS A LIST OF SHOPS THROUGHOUT THE COUNTRY IN WHICH THE "UNDER TWENTY" FASHIONS CAN BE FOUND. IF A STORE IN YOUR CITY IS NOT MENTIONED IN THIS LIST, WRITE TO THE VOGUE INFORMATION SERVICE FOR THE ADDRESS OF THE ONE NEAREST YOU

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This fascinating little *Siamese Dancing Girl will trip merrily into your heart—at a tweek of her pearl-tipped chain! With colorful enamels and gay brilliants, Marcel Boucher has recreated the quaint Khmer art in this lovely animated piece. $10

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Zip into this sleek foundation and watch your figure take on youthful contours. Rayon silk Skinner satin, side panels of rayon satin Darleen. Fagoting stitching on front panel. Sizes, 32 to 40. . . . . $500

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VOGUE COVERS THE TOWN

Another Schrafft's

Scattered over Manhattan and a continuous temptation from breakfast through dinner, the Schrafft's restaurants increase with a rapidity that would make the self-dividing molecule furious with jealousy. The newest, opened at 1219 Madison Avenue and Eighty-Eighth Street, seems to have done a fine job of keeping the candy, pastry, and lunch counter separate from the restaurant so that the restaurant itself is unusually spacious in appearance.

The murals (mountain-laurel in bloom) maintain a spring-like appearance, in spite of the rather bleak look of the Madison Avenue hilltop. The chairs are cosily curved around tables shaped for comfort. We were taken through the new kitchens and discovered miracles of mechanical kitchen aids that make it possible for restaurant food to be served as freshly piping hot, or as crisply cold, as at one's own table.

And though it may have a horrid triteness, we say again that in our search for fresh vegetable plates (which, like a one no-trump bid in bridge, seems deceptively simple and is actually devilishly difficult to accomplish), the Schrafft's vegetable plate comes nearest to our idea of what a v.p. *should* be. And this is not faint praise!

Fifteenth-Century Book

The Pierpont Morgan Library, at 29 East Thirty-Sixth Street, has arranged an exhibition of the *Fifteenth-Century Book* that brings the glorious beginning of that great art straight to the present day bibliophile. Any one who loves the appearance of a book, to whom a fine book is a living, vibrant personality to be approached with appreciation and courtesy, will come away from this exhibit with a sense of humility. The craftsmanship of those early book-makers, preserved on a few fragile bound pages of vellum, has survived the materialism and turmoil of five hundred years.

Johann Gutenberg in 1440 invented printing—a new way of producing a book. The disadvantages of the old sand-mould process were discarded in favour of a type mould made of wood and iron, which did not have to be broken or damaged to recover the object cast and which permitted rapid duplication of texts.

In the present Morgan exhibition you may see the Morgan reproduction of the 42-line Bible; the great Psalter of 1459; the Chrysostomus of Cologne, 1466; the Revelations of St. Brigitta, with its wood-cut illustrations; and the Collectorium of Johannes Gerson, with its first printed music.

There is also the first classic to have been put in type, the De Officiis of 1465. Other classics that followed this are to be seen here, too: the Caesar issued at Rome in 1469; the Homer, in Greek, that came from the press of Florence, dated 1488; and the Horace of Venice, 1471. There is also the Geography of Claudius Ptolemy, which gave later traders, sailors, and explorers the phrase, "unknown to Ptolemy," when they came upon a new isle or sea. These Ptolemy geographies are well worth long study, for they are probably the most beautifully integrated document in the history of science.

Incidentally, the room where most of the exhibit is shown is hung with the Diana tapestries woven by Flemish artists early in the seventeenth century and perhaps of the greatest importance among the numerous works of art in the Morgan Memorial.

Something new

One reason we like to go over to Louis Beretta's little *boîte*, at 342 West Forty-Sixth Street, is because Louis always comes across with something new in the way of food or drink. If your appetite is jaded, if you feel like a surprise, just say so to Louis, and we'll wager he'll produce one.

For instance, at a recent luncheon at Beretta's, the first course was a hot shrimp hors-d'œuvre, an invention of the *propriétaire*. All we know is that it was a combination of shrimp and mushroom—and much seasoning. Personally, we liked it better than the too rich hot canapés you're apt to come across around town. With the chicken casserole (Continued on page 140)

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Finally we were given a treatment. It was rewarding. First there is a real scrubbing with a colloidal sulphur cleanser via a little brush. This colloidal cleanser's action on any skin, dry or oily, is in direct ratio with the waste product the skin itself throws off. You are left clean, glowing with the smug knowledge that all impurities have been carried away.

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VOGUE COVERS THE TOWN

(Continued from page 139) —a dream, incidentally—we had braised *finocchi.* Now there's nothing new about celery or endive *braisée*—but *finocchi* is not so familiar and is delicious.

Following the *tellagio* cheese (and Beretta's is one of the few restaurants which serves this—to our mind—the best of Italian cheeses), Louis produced his pet coffee. Served in a glass, the French coffee had in it a slice of orange peel, thereby adding a fine flavour. Something like Grand Marnier or curaçao—but minus the unpleasant effects that liqueurs produce on some people.

Try Beretta's if you're going to a theatre on Forty-Fifth or Forty-Sixth Streets—but allow enough time to let Louis do justice to his "surprise."

Harlequin

Comes a moment for subdued lights, pleasant decoration, comfortable banquettes, unobtrusive entertainment, and excellent cuisine... comes the time for luncheon, cocktails, or dinner at the Harlequin, 12 East Sixtieth Street.

The room is not large, but gives the effect of space by a judicious arrangement of tables that are separated so that your neighbour is not lending a too rapt expression to your murmured words...or (as has happened in other *boîtes*) joining the conversation at a critical moment.

Jack Kerr plays the piano and sings, and you may have your palm read or a sand forecast (which, as we understand it, is letting grains of sand forecast your future) at cocktails and after-theatre suppers. The forecast, by Ken-reads-your-karma, is a form of quaint make-believe that will amuse your dinner-partner as much as yourself.

If you have no firm conviction of what you are having from the menu, Mario will plan your luncheon, dinner, or supper. There are too many specialties of the house for us to make a suggestion, but we ran the gamut from pâté de foies gras to *zabaglione* and were soul-satisfied. If you want the recipe for *zabaglione,* Mario will give it to you.

Personal S. O. S.

In times of stress, it is always a great relief to know that you can find expert help at almost a moment's notice! Tappin and Tew Personal Service, Inc., is one of those bureaus that will take your minor problem and sincerely try to solve it.

This Personal Service is very broad in scope and doesn't limit itself to organizing parties, weddings, and benefits alone! It can also provide you with a secretary, chaperon, or dressmaker, and find you the best people for moving or cleaning your furniture, renovating your books, or even repairing your radio. If you find yourself snowed under and unable to do all the errands on your list, they will take over your shopping problems for you—no matter what they may be... household necessities, clothes for the children, or presents for any occasion. There is no charge for the personal services. A charge is made only for the expenses incurred.

The Service is run by Mrs. Huntington Tappin and Mrs. William H. Tew, and Miss Camilla Moss is the manager of their new branch office on the second floor at Saks-Fifth Avenue.

The Boar's Head

Nostalgia for Merrie England can be assuaged at the Boar's Head Chop-House, 490 Lexington Avenue, if it's rare roast beef, steak-and-kidney pie, or a broiled English mutton-chop you hanker for. A London fog is not on tap.

The long room is low-ceilinged, oak-paneled, and studded with shields that bear aristocratic coats of arms. The waiters' uniforms are strictly in the English manner, but, we confess, their countenances retain American characteristics. We were tempted to startle them by asking quickly for hock, deer pasty, and a savoury... though we could have asked for and gotten genuine English plover, without startling any one but ourselves.

The salads are large portions, crisp and well-mixed, and the Cheddar and Stilton cheeses were poignant and pungent—and very good. We recommend the Boar's Head to gentlemen who take girls-with-appetites to lunch or dine. "FLANEUR"

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Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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